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Edward D. Ingraham.

THE

WORKS

OF

EDMUND SPENSER.

IN EIGHT VOLUMES.

WITH THE

PRINCIPAL ILLUSTRATIONS

OF

VARIOUS COMMENTATORS.

VOLUME THE SECOND.

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MR. HUGHES'S

ESSAY

ON

ALLEGORICAL POETRY.

IT is a misfortune, as Mr. Waller obſerves, which attends the writers of Engliſh poetry, that they can hardly expect their works ſhould laſt long in a tongue which is daily changing; that, whilſt they are new, envy is apt to prevail againſt them; and, as that wears off, our language itſelf fails. Our poets, therefore, he ſays, ſhould imitate judicious ſtatuaries, that chooſe the moſt durable materials; and ſhould carve in Latin or Greek, if they would have their labours preſerved for ever.

Notwithſtanding the diſadvantage he has mentioned, we have two ancient Engliſh poets, Chaucer and Spenſer, who may, perhaps, be reckoned as exceptions to this remark: Theſe ſeem to have taken deep root, like old Britiſh oaks, and to flouriſh in defiance of all the injuries of time and weather. The former is, indeed, much more obſolete in his ſtyle than the latter; but it is owing to an extraordinary native ſtrength in both that they have been able thus far to ſurvive amidſt the changes of our tongue, and ſeem rather likely, among the curious at leaſt, to preſerve the knowledge of our ancient language, than to be in danger of being deſtroyed with it, and buried under its ruins.

Though Spenſer's affection to his maſter Chaucer led him in many things to copy after him, yet thoſe who have read both will eaſily obſerve that theſe two geniuſes were of a very different kind. Chaucer excelled in his characters, Spenſer in his deſcriptions. The firſt ſtudied humour, was an excellent ſatiriſt, and a lively but rough painter of the manners of that rude age in which he lived: the latter was of the ſerious turn, had an exalted and elegant mind, a warm and boundleſs fancy, and was an admirable imager of virtues and vices, which was his particular talent. The embelliſhments of deſcription are rich and laviſh in him beyond compariſon; and as this is the moſt ſtriking part of poetry, eſpecially to young readers, I take it to be the reaſon that he has been the father of more poets among us than any other of our writers; poetry being firſt kindled in the imagination, which Spenſer writes to more than any one, and the ſeaſon of youth being the moſt ſuſceptible of the impreſſion. It will not ſeem ſtrange, therefore, that Cowley, as himſelf tells us, firſt caught his flame by reading Spenſer; that our great Milton owned him for his original, as Mr. Dryden aſſures us; and that Dryden ſtudied him, and has beſtowed more frequent commendations on him than on any other Engliſh poet.

The moſt known and celebrated of his Works, though I will not ſay the moſt perfect, is the *Faerie Queene:* it is conceived, wrought up, and coloured with a ſtronger fancy, and diſcovers more the particular genius of Spenſer than any of his other writings. The Author, in a Letter to Sir Walter Raleigh, having called this poem a continued allegory, or dark conceit, it may not be improper to offer ſome Remarks on Allegorical Poetry in general, by which the beauties of this Work may more eaſily be diſcovered by ordinary readers. I muſt, at the

ſame time, beg the indulgence of thoſe, who are converſant with critical diſcourſes, to what I ſhall here propoſe; this being a ſubject ſomething out of the way, and not expreſsly treated upon by thoſe who have laid down rules for the art of poetry.

An Allegory is a fable or ſtory in which, under imaginary perſons or things, is ſhadowed ſome real action or inſtructive moral; or, as I think it is ſomewhere very ſhortly defined by Plutarch, it is that "in which one thing is related, and another thing is underſtood." It is a kind of poetical picture, or hieroglyphick, which, by its apt reſemblance, conveys inſtruction to the mind by an analogy to the ſenſes, and ſo amuſes the fancy, whilſt it informs the underſtanding. Every allegory has, therefore, two ſenſes, the literal and the myſtical: the literal ſenſe is like a dream or viſion, of which the myſtical ſenſe is the true meaning or interpretation.

This will be more clearly apprehended by conſidering, that as a ſimile is but a more extended metaphor, ſo an allegory is a kind of continued ſimile, or an aſſemblage of ſimilitudes drawn out at full length. Thus, when it is ſaid that Death is the offspring of Sin, this is a metaphor, to ſignify that the former is produced by the latter, as a child is brought into the world by its parent. Again, to compare Death to a meagre and ghaſtly apparition, ſtarting out of the ground, moving towards the ſpectator with a menacing air, and ſhaking in his hand a bloody dart, is a repreſentation of the terrours which attend that great enemy to human nature. But let the reader obſerve, in Milton's *Paradiſe Loſt*, with what exquiſite fancy and ſkill this common metaphor and ſimile, and the moral contained in them, are extended and wrought up into one of the moſt beautiful allegories in our language.

The reſemblance which has been ſo often obſerved in general between poetry and painting is yet more particular in allegory, which, as I ſaid before, is a kind of picture in poetry. Horace has, in one of his Odes, pathetically deſcribed the ruinous condition of his country after the Civil wars, and the hazard of its being involved in new diſſentions, by the emblem of a ſhip ſhattered with ſtorms, and driven into port with broken maſts, torn ſails, and diſabled rigging, and in danger of being forced, by new ſtorms, out to ſea again. There is nothing ſaid in the whole Ode but what is literally applicable to a ſhip; but it is generally agreed that the thing ſignified is the Roman State. Thus Rubens, who had a good allegorical genius in painting, has, in his famous work of the Luxemburg gallery, figured the government of France, on Lewis XIII.'s arriving at age, by a galley. The King ſtands at the helm, Mary of Medicis, the Queen-mother and Regent, puts the rudder in his hand; Juſtice, Fortitude, Religion, and Public Faith, are ſeated at the oars; and other Virtues have their proper employments in managing the ſails and tackle.

By this general deſcription of Allegory, it may eaſily be conceived, that in works of this kind there is a large field open to invention, which among the Ancients was univerſally looked upon to be the principal part of poetry. The power of raiſing images or reſemblances of things, giving them life and action, and preſenting them as it were before the eyes, was thought to have ſomething in it like creation; and it was probably for this fabling part that the firſt authors of ſuch works were called Poets or Makers, as the word ſignifies, and as it is literally tranſlated and uſed by Spenſer; though the learned Gerard Voſſius [a] is of opinion that it was rather

[a] De Arte Poetica, cap. 3. §. 16. HUGHES.

for the framing their verſes. However, by this art of fiction or allegory, more than by the ſtructure of their numbers, or what we now call Verſification, the poets were diſtinguiſhed from hiſtorians and philoſophers, though the latter ſometimes invaded the province of the poet, and delivered their doctrines likewiſe in allegories or parables: and this, when they did not purpoſely make them obſcure in order to conceal them from the common people, was a plain indication that they thought there was an advantage in ſuch methods of conveying inſtruction to the mind; and that they ſerved for the more effectual engaging the attention of the hearers, and for leaving deeper impreſſions on their memories.

Plutarch, in one of his diſcourſes, gives a very good reaſon for the uſe of fiction in poetry, becauſe "Truth of itſelf is rigid and auſtere, and cannot be moulded into ſuch agreeable forms as fiction can. For neither the numbers," ſays he, "nor the ranging of the words, nor the elevation and elegance of the ſtyle, have ſo many graces as the artful contrivance and diſpoſition of the fable." For this reaſon, as he relates it after Plato, when the wiſe Socrates himſelf was prompted by a particular impulſe to the writing of verſes, being by his conſtant employment in the ſtudy of truth a ſtranger to the art of invention, he choſe for his ſubject the Fables of Æſop, "not thinking," ſays Plutarch, "that any thing could be poetry which was void of fiction." The ſame author makes uſe of a compariſon, in another place, which I think may be moſt properly applied to allegorical poetry in particular; that "as grapes on a vine are covered by the leaves which grow about them, ſo under the pleaſant narrations and fictions of the poets there are couched many uſeful morals and doctrines."

It is for this reaſon, that is to ſay, in regard to the moral ſenſe, that allegory has a liberty indulged to it beyond any other ſort of writing whatſoever; that it often aſſembles things of the moſt contrary kinds in nature, and ſuppoſes even impoſſibilities; as that a golden bough ſhould grow among the common branches of a tree, as Virgil has deſcribed it in the Sixth Book of his *Æneis*. Allegory is indeed the Fairy Land of poetry, peopled by imagination; its inhabitants are ſo many apparitions; its woods, caves, wild beaſts, rivers, mountains, and palaces, are produced by a kind of magical power, and are all viſionary and typical; and it abounds in ſuch licences as would be ſhocking and monſtrous, if the mind did not attend to the myſtick ſenſe contained under them. Thus, in the *Fables of Æſop*, which are ſome of the moſt ancient allegories extant, the author gives reaſon and ſpeech to beaſts, inſects, and plants; and by that means covertly inſtructs mankind in the moſt important incidents and concerns of their lives.

I am not inſenſible that the word Allegory has been ſometimes uſed in a larger ſenſe than that to which I may ſeem here to have reſtrained it, and has been applied indifferently to any poem which contains a covered moral, though the ſtory or fable carries nothing in it that appears viſionary or romantick. It may be neceſſary, therefore, to diſtinguiſh Allegory into the two following kinds:

The firſt is that in which the ſtory is framed of real or hiſtorical perſons, and probable or poſſible actions; by which, however, ſome other perſons and actions are typified or repreſented. In this ſenſe the whole *Æneis* of Virgil may be ſaid to be an Allegory, if we conſider Æneas as repreſenting Auguſtus Cæſar, and his conducting the remains of his countrymen from the ruins of Troy to a new

ſettlement in Italy, as emblematical of Auguſtus's modelling a new government out of the ruins of the ariſtocracy, and eſtabliſhing the Romans, after the confuſion of the Civil war, in a peaceable and flouriſhing condition. It does not, I think, appear that Homer had any ſuch deſign in his poems, or that he meant to delineate his cotemporaries or their actions under the chief characters and adventures of the Trojan war: and though the alluſion I have mentioned in Virgil is a circumſtance which the author has finely contrived to be coincident to the general frame of his ſtory, yet he has avoided the making it plain and particular, and has thrown it off in ſo many inſtances from a direct application, that his poem is perfect without it. This, then, for diſtinction, ſhould, I think, rather be called a Parallel than an Allegory; at leaſt in Allegories framed after this manner the literal ſenſe is ſufficient to ſatisfy the reader, though he ſhould look no further; and, without being conſidered as emblematical of ſome other perſons or action, may of itſelf exhibit very uſeful morals and inſtructions. Thus the morals which may be drawn from the *Æneis* are equally noble and inſtructive, whether we ſuppoſe the real hero to be Æneas or Auguſtus Cæſar.

The ſecond kind of Allegory, and which, I think, may more properly challenge the name, is that in which the fable or ſtory conſiſts for the moſt part of fictitious perſons or beings, creatures of the poet's brain, and actions ſurpriſing, and without the bounds of probability or nature. In works of this kind it is impoſſible for the reader to reſt in the literal ſenſe, but he is of neceſſity driven to ſeek for another meaning under theſe wild types and ſhadows. This groteſque invention claims, as I have obſerved, a licence peculiar to itſelf, and is what I would be underſtood, in this diſcourſe, more particularly

to mean by the word Allegory. Thus Milton has deſcribed it in his poem called *Il Penſeroſo*, where he alludes to the *Squire's Tale* in Chaucer:

" Or call up him that left half-told
" The ſtory of Cambuſcan bold,
" Of Camball, and of Algarſife,
" And who had Canace to wife,
" That own'd the virtuous ring and glaſs;
" And of the wondrous horſe of braſs,
" On which the Tartar king did ride:
" And if aught elſe great bards beſide
" In ſage and ſolemn tunes have ſung,
" Of turneys, and of trophies hung,
" Of foreſts, and enchantments drear,
" Where more is meant than meets the ear."

It may be proper to give an inſtance or two by which the diſtinction of this laſt kind of Allegory may more plainly appear.

The ſtory of Circe, in the *Odyſſey*, is an allegorical fable, of which there are perhaps more copies and imitations than of any other whatever. Her offering a cup, filled with intoxicating liquour, to her gueſts; her mingling poiſon with their food, and then by magical arts turning them into the ſhapes of ſwine; and Ulyſſes reſiſting her charms by the virtue of an herb called Moly, which he had received from the god Mercury, and reſtoring his companions to their true perſons, are all fictions of the laſt kind I have mentioned. The perſon of the goddeſs is likewiſe fictitious, and out of the circle of the Grecian divinities; and the adventures are not to be underſtood but in a myſtical ſenſe. The epiſode of Calypſo, though ſomewhat of the ſame kind, approaches nearer to nature and probability: but the ſtory of Dido in the *Æneis*, though copied from the Circe and Calypſo, and formed on the ſame moral, namely, to repreſent a hero ob-

ſtructed by the allurements of pleaſure, and at laſt breaking from them, and though Mercury likewiſe aſſiſts in it to diſſolve the charm, yet is not neceſſarily to be looked upon as an allegory; the fable does not appear merely imaginary or emblematical; the perſons are natural, and, excepting the diſtance of time, which the criticks have noted between the real Æneas and Dido, (a circumſtance which Virgil, not being bound to hiſtorical truth, wilfully neglected,) there is nothing which might not really have happened. Arioſto's Alcina, and the Armida of Taſſo, are copies from the ſame original: theſe again are plainly allegorical. The whole literal ſenſe of the latter is a kind of viſion, or a ſcene of imagination, and is every where tranſparent, to ſhow the moral ſenſe which is under it. The Bower of Bliſs, in the Second Book of the *Faerie Queene*, is, in like manner, a copy from Taſſo; but the ornaments of deſcription, which Spenſer has tranſplanted out of the Italian poem, are more proper in his work, which was deſigned to be wholly allegorical, than in an epick poem, which is ſuperiour in its nature to ſuch laviſh embelliſhments. There is another [b] copy of the Circe, in the dramatick way, in a Maſk, by our famous Milton, the whole plan of which is allegorical, and is written, with a very poetical ſpirit, on the ſame moral, though with different characters.

I have here inſtanced in one of the moſt ancient and beſt imagined allegories extant. Scylla, Charybdis, and the Syrens, in the ſame poem, are of the ſame nature, and are creatures purely allegorical: but the Harpies in Virgil, which diſturbed Æneas and his followers at their banquet, as they

[b] *another copy of the Circe,*] Other copies alſo of Circe exiſt. See the note on F. Q. ii. xii. 49. TODD.

do not ſeem to exhibit any certain moral, may probably have been thrown in by the poet only as an omen, and to raiſe what is commonly called the Wonderful, which is a property as eſſential to epick poetry as probability. Homer's giving [c] ſpeech to the river Xanthus in the *Iliad*, and to the horſes of Achilles, ſeem to be inventions of the ſame kind, and might be deſigned to fill the reader with aſtoniſhment and concern, and with an apprehenſion of the greatneſs of an occaſion which, by a bold fiction of the poet, is ſuppoſed to have produced ſuch extraordinary effects.

As Allegory ſometimes, for the ſake of the moral ſenſe couched under its fictions, gives ſpeech to brutes, and ſometimes introduces creatures which are out of nature, as goblins, chimeras, fairies, and the like; ſo it frequently gives life to virtues and vices, paſſions and diſeaſes, to natural and moral qualities, and repreſents them acting as divine, human, or infernal perſons. A very ingenious writer calls theſe characters *ſhadowy beings* [d], and has with good reaſon cenſured the employing them in juſt epick poems. Of this kind are Sin and Death, which I mentioned before in Milton, and Fame in Virgil. We find, likewiſe, a large group of theſe ſhadowy figures placed in the Sixth Book of the *Æneis*, at the entrance into the infernal regions; but as they are only ſhown there, and have no ſhare in the action of the poem, the de-

[c] *Homer's giving ſpeech to the* river *Xanthus, and to the* horſes *of Achilles*, &c.] Homer's giving ſpeech to the *horſe* (not *horſes*) of Achilles, is indeed a bold fiction; but his giving ſpeech to the river Xanthus is not ſo, nor ought it to be reckoned more marvellous than his making Jupiter and Juno ſpeak: for Xanthus was not the water, the river, but *the god of the river*, as Neptune is the god of the ſea. JORTIN.

[d] Spectator, Vol. IV. No. 273. HUGHES.

ſcription of them is a fine allegory, and extremely proper to the place where they appear.

" Veſtibulum ante ipſum, primiſq; in faucibus Orci,
" Luctus et ultrices poſuere cubilia Curæ;
" Pallenteſq; habitant Morbi, triſtiſq; Senectus,
" Et Metus, et maleſuada Fames, ac turpis Egeſtas;
" Terribiles viſu Formæ; Lethumq; Laboſque;
" Tum conſanguineus Lethi Sopor, et mala Mentis
" Gaudia; mortiferumq; adverſo in limite Bellum;
" Ferreiq; Eumenidum thalami, et Diſcordia demens,
" Vipereum crinem vittis innexa cruentis.
" In medio ramos annoſaq; brachia pandit
" Ulmus opaca, ingens; quam ſedem Somnia vulgo
" Vana tenere ferunt, foliiſq; ſub omnibus hærent."

As perſons of this imaginary life are to be excluded [e] from any ſhare of action in epick poems, they are yet leſs to be endured in the drama; yet we find they have ſometimes made their appearance on the ancient ſtage. Thus, in a tragedy of Æſchylus, Strength is introduced aſſiſting Vulcan to bind Prometheus to a rock; and in one of Euripides, Death comes to the houſe of Admetus to demand Alceſtis, who had offered herſelf to die to ſave her huſband's

[e] *are to be excluded*] Why ſo? And by what law? Somnus is introduced as acting in the *Ilias* more than once, as alſo in other heroick poems; and Ὕπνος καὶ Θανάτος, Sleep and Death, are appointed to carry off the body of Sarpedon, and have a place in Heſiod's *Theogonia*, ver. 759. In a poem which is built upon a Jewiſh or Chriſtian plan, a mixture of true religion and fable, good and bad angels in one place, and Jupiter and Juno in another, is perhaps juſtly liable to cenſure, though great poets have not avoided it. But to allow a poet to introduce Mars and Minerva, and to forbid him to make uſe of Sleep, and Death, and Fear, and Diſcord, &c. as actors, ſeems to be injudicious, founded upon a weak prejudice, that the latter have not in our imagination as good a right to be perſons as the former. The heathen *theology* is to be taken from the heathen writers; and whatever is a deity in Homer and Heſiod, has a perpetual and inconteſtible right to be a poetical god. JORTIN.

life. But what I have here ſaid of epick and dramatick poems does not extend to ſuch writings, the very frame and model of which is deſigned to be Allegorical; in which, therefore, as I ſaid before, ſuch unſubſtantial and ſymbolical actors may be very properly admitted.

Every Book of the *Faerie Queene* is fruitful of theſe viſionary beings, which are invented and drawn with a ſurpriſing ſtrength of imagination. I ſhall produce but one inſtance here, which the reader may compare with that juſt mentioned in Virgil, to which it is no way inferior; it is in Book II. where Mammon conducts Guyon through a cave under ground to ſhow him his treaſure.

" At length they came into a larger ſpace,
" That ſtretcht itſelfe into an ample playne,
" Through which a beaten broad high way did trace,
" That ſtreight did lead to Plutoe's grieſly rayne:
" By that wayes ſide there ſate infernall Payne,
" And faſt beſide him ſat tumultuous Strife;
" The one in hand an yron whip did ſtrayne,
" The other brandiſhed a bloody knife;
" And both did gnaſh their teeth, and both did threaten Life.

" On the other ſide in one conſort there ſate
" Cruell Revenge, and rancorous Deſpight,
" Diſloyall Treaſon, and hart-burning Hate;
" But gnawing Gealoſy, out of their ſight
" Sitting alone, his bitter lips did bight;
" And trembling Feare ſtill to and fro did fly,
" And found no place wher ſafe he ſhroud him might:
" Lamenting Sorrow did in darknes lye;
" And Shame his ugly face did hide from living eye.

" And over them ſad Horror with grim hew
" Did alwaies ſore, beating his yron wings;
" And after him owles and night-ravens flew,
" The hateſull meſſengers of heavy things,
" Of death and dolor telling ſad tidings:
" Whiles ſad Celeno, ſitting on a clifte,
" A ſong of bale and bitter ſorrow ſings,

" That hart of flint aſonder could have rifte;
" Which having ended after him ſhe flyeth ſwifte.

" All theſe before the gates of Pluto lay, &c."

The poſture of Jealouſy, and the motion of Fear, in this deſcription, are particularly fine. Theſe are inſtances of Allegorical perſons, which are ſhown only in one tranſient view. The reader will every where meet with others in this Author, which are employed in the action of the poem, and which need not be mentioned here.

Having thus endeavoured to give a general idea of what is meant by Allegory in poetry, and ſhown what kind of perſons are frequently employed in it, I ſhall proceed to mention ſome properties which ſeem requiſite in all well-invented fables of this kind.

There is no doubt but men of critical learning, if they had thought fit, might have given us rules about Allegorical writing, as they have done about epick, and other kinds of poetry; but they have rather choſen to let this foreſt remain wild, as if they thought there was ſomething in the nature of the ſoil which could not ſo well be reſtrained and cultivated in encloſures. What Sir William Temple obſerves about rules in general, may perhaps be more particularly applicable to this; that "they may poſſibly hinder ſome from being very bad poets, but are not capable of making any very good one." Notwithſtanding this, they are uſeful to help our obſervation in diſtinguiſhing the beauties and the blemiſhes in ſuch works as have been already produced. I ſhall therefore beg leave to mention four qualities which I think are eſſential to every good Allegory; the three firſt of which relate to the Fable, and the laſt to the Moral.

The firſt is, that it be lively and ſurpriſing. The Fable, or literal ſenſe, being that which moſt immediately offers itſelf to the reader's obſervation, muſt have this property, in order to raiſe and entertain his curioſity. As there is, therefore, more invention employed in a work of this kind than in mere narration, or deſcription, or in general amplifications on any ſubject, it conſequently requires a more than ordinary heat of fancy in its firſt production. If the Fable, on the contrary, is flat, ſpiritleſs, or barrren of invention, the reader's imagination is not affected, nor his attention engaged, though the inſtruction conveyed under it be ever ſo uſeful or important.

The ſecond qualification I ſhall mention is elegance, or a beautiful propriety and aptneſs in the Fable to the ſubject on which it is employed. By this quality the invention of the poet is reſtrained from taking too great a compaſs, or loſing itſelf in a confuſion of ill-ſorted ideas. Such repreſentations as that mentioned by Horace, of dolphins in a wood, or boars in the ſea, being fit only to ſurpriſe the imagination, without pleaſing the judgment. The ſame Moral may likewiſe be expreſſed in different Fables, all of which may be lively and full of ſpirit, yet not equally elegant, as various dreſſes may be made for the ſame body, yet not equally becoming. As it therefore requires a heat of fancy to raiſe images and reſemblances, it requires a good taſte to diſtinguiſh and range them, and to chooſe the moſt proper and beautiful, where there appears an almoſt diſtracting variety. I may compare this to Æneas ſearching in the wood for the golden bough; he was at a loſs where to lay his hand, till his mother's doves, deſcending in his ſight, flew before him, and perched on the tree where it was to be found.

Another eſſential property is, that the Fable be every where conſiſtent with itſelf. As licentious as Allegorical fiction may ſeem in ſome reſpects, it is, nevertheleſs, ſubject to this reſtraint. The poet is, indeed, at liberty in chooſing his ſtory, and inventing his perſons, but, after he has introduced them, he is obliged to ſuſtain them in their proper characters, as well as in more regular kinds of writing. It is difficult to give particular rules under this head; it may ſuffice to ſay that this wild nature is, however, ſubject to an economy proper to itſelf; and, though it may ſometimes ſeem extravagant, ought never to be abſurd. Moſt of the Allegories in the *Faerie Queene* are agreeable to this rule; but in one of his other poems the Author has manifeſtly tranſgreſſed it; the poem I mean is that which is called *Prothalamion*. In this the two brides are figured by two beautiful ſwans ſailing down the river Thames. The Allegory breaks, before the reader is prepared for it; and we ſee them, at their landing, in their true ſhapes, without knowing how this ſudden change is effected. If this had been only a ſimile, the poet might have dropped it at pleaſure; but, as it is an Allegory, he ought to have made it of a piece, or to have invented ſome probable means of coming out of it.

The laſt property I ſhall mention is, that the Allegory be clear and intelligible; the Fable being deſigned only to clothe and adorn the Moral, but not to hide it, ſhould, methinks, reſemble the draperies we admire in ſome of the ancient ſtatues, in which the folds are not too many, nor too thick, but ſo judiciouſly ordered, that the ſhape and beauty of the limbs may be ſeen through them.

It muſt be confeſſed, that many of the ancient Fables appear to us, at this diſtance of time, very perplexed and dark; and, if they had any Moral

at all, it is ſo clofely couched, that it is very difficult to diſcover it. Whoever reads the Lord Bacon's *Wiſdom of the Ancients*, will be convinced of this. He has employed a more than ordinary penetration to decipher the moſt known traditions in the Heathen mythology; but his interpretations are often far-fetched, and ſo much at random, that the reader can have no aſſurance of their truth. It is not to be doubted that a great part of theſe fables were allegorical, but others might have been ſtories deſigned only to amuſe, or to practiſe upon the credulity of the vulgar; or the doctrines they contained might be purpoſely clouded, to conceal them from common knowledge. But though, as I hinted in the former part of this diſcourſe, this may have been a reaſon among philoſophers, it ought not to be admitted among poets. An Allegory which is not clear is a riddle, and the ſenſe of it lies at the mercy of every fanciful interpreter.

Though the epick poets, as I have ſhown, have ſprinkled ſome Allegories through their poems, yet it would be abſurd to endeavour to underſtand them every where in a myſtical ſenſe. We are told of one Metrodorus Lampſacenus, whoſe works are loſt, that turned the whole [f] writings of Homer

[f] *turned the whole writings of Homer into an Allegory:*] Mr. Hughes ſeems not to have known that another work of this kind exiſted, which is in Greek, viz. "Allegoriæ Homericæ quæ ſub Heraclidis nomine feruntur, &c." This allegorical performance (of which the French criticks ſpeak contemptuouſly) was firſt publiſhed by Aldus at the end of his edition of Æſop's Fables in 1505. Conrad Geſner republiſhed this little tract, with a Latin verſion. It was again iſſued from the preſs at Gottingen in 1782, by N. Schow, M.A. To which is added, "Ejuſdem Commentatio Critica in Stoicorum et Grammaticorum Allegorias Homericas, una cum adnotatione critica in lectionem libelli." A critical Letter from Heyne to the editor is prefixed. TODD.

into an Allegory: it was, doubtleſs, by ſome ſuch means that the principles of all arts and ſciences whatever were diſcovered in that ſingle author; for nothing can eſcape an expoſitor who proceeds in his operations like a Roſycrucian, and brings with him the gold he pretends to find.

It is ſurpriſing that Taſſo, whoſe *Jeruſalem* was, at the time when he wrote, the beſt plan of an epick poem after Virgil, ſhould be poſſeſſed with this affectation, and ſhould not believe his work perfect till he had turned it into a myſtery. I cannot help thinking that the Allegory, as it is called, which he has printed with it, looks as if it were invented after the poem was finiſhed. He tells us that the Chriſtian army repreſents man; the city of Jeruſalem, civil happineſs; Godfrey, the underſtanding; Rinaldo and Tancred, the other powers of the ſoul; and that the body is typified by the common ſoldiers; with a great deal more that carries in it a ſtrong caſt of enthuſiaſm. He is indeed much more intelligible when he explains the flowers, the fountains, the nymphs, and the muſical inſtruments, to figure to us ſenſual pleaſures under the falſe appearance of good; but, for the reſt, I appeal to any one who is acquainted with that poem, whether he would ever have diſcovered theſe myſteries if the poet had not let him into them? or whether even, after this, he can keep them long in his mind while he is reading it?

Spenſer's conduct is much more reaſonable. As he deſigned his Poem upon the plan of the Virtues by which he has entitled his ſeveral Books, he ſcarce ever loſes ſight of this deſign, but has almoſt every where taken care to let it appear. Sir William Temple, indeed, cenſures this as a fault, and ſays, that though his flights of fancy were very noble and high, yet his moral lay ſo bare that it loſt the

effect: but I confeſs I do not underſtand this: a moral which is not clear is, in my apprehenſion, next to no moral at all.

It would be eaſy to enumerate other properties, which are various, according to the different kinds of Allegory, or its different degrees of perfection. Sometimes we are ſurpriſed with an uncommon moral, which ennobles the fable that conveys it; and at other times we meet with a known and obvious truth, placed in ſome new and beautiful point of light, and made ſurpriſing by the fiction under which it is exhibited. I have thought it ſufficient to touch upon ſuch properties only as ſeem to be the moſt eſſential, and perhaps many more might be reduced under one or other of theſe general heads.

I might here give examples of this noble and ancient kind of writing out of the Books of Holy Writ, and eſpecially the Jewiſh Prophets, in which we find a ſpirit of poetry ſurpriſingly ſublime and majeſtick; but theſe are obvious to every one's reading. The Eaſt ſeems indeed to have been principally the region of theſe figurative and emblematical writings. Sir John Chardin, in his *Travels*, has given us a tranſlation of ſeveral pieces of modern Perſian poetry, which ſhow that there are traces of the ſame genius remaining among the preſent inhabitants of thoſe countries. But, not to prolong this Diſcourſe, I ſhall only add one inſtance of a very ancient Allegory, which has all the properties in it I have mentioned; I mean that in Xenophon, of the Choice of Hercules, when he is courted by Virtue and Pleaſure, which is ſaid to have been the invention of Prodicus. This fable is full of ſpirit and elegance; the characters are finely drawn, and conſiſtent, and the moral is clear. I ſhall not need to ſay any thing more of it, but

refer the reader to the ſecond volume of the Tatler, where he will find it very beautifully tranſlated[s].

After what has been ſaid, it muſt be confeſſed that, excepting Spenſer, there are few extraordinary inſtances of this kind of writing among the Moderns. The great mines of invention have been opened long ago, and little new ore ſeems to have been diſcovered or brought to light by latter ages. With us the art of framing fables, apologues, and allegories, which was ſo frequent among the writers of antiquity, ſeems to be, like the art of painting upon glaſs, but little practiſed, and in a great meaſure loſt. Our colours are not ſo rich and tranſparent, and are either ſo ill prepared, or ſo unſkilfully laid on, that they often ſully the light which is to paſs through them, rather than agreeably tincture and beautify it. Boccalini muſt be reckoned one of the chief modern maſters of Allegory; yet his *Fables* are often flat and ill choſen, and his invention ſeems to have been rather fruitful than elegant. I cannot, however, conclude this Eſſay on Allegory without obſerving, that we have had the ſatisfaction to ſee this kind of writing very lately revived by an excellent genius among ourſelves, in the true ſpirit of the Ancients. I need only mention the Viſions in the *Tatler* and *Spectator*, by Mr. Addiſon, to convince every one of this. The Table of Fame, the Viſion of Juſtice, that of the different Purſuits of Love, Ambition, and Avarice; the Viſion of Mirza, and ſeveral others; and eſpecially that admirable Fable of the two Families of Pain and Pleaſure, which are all imagined and

[s] *very beautifully tranſlated.*] The reader will find it tranſlated, with new graces, ſince that period, by a ſcholar of the firſt rank, the late accompliſhed biſhop Lowth. It appeared firſt in Spence's *Polymetis*; it will be moſt eaſy of acceſs to readers, in Dodſley's *Collection of Poems*, vol. iii. p. 7. Todd.

writ with the greateſt ſtrength and delicacy, may give the reader an idea, more than any thing I can ſay, of the perfection to which this kind of writing is capable of being raiſed. We have likewiſe, in the ſecond volume of the *Guardian*, a very good example, given us by the ſame hand, of an Allegory in the particular manner of Spenſer. HUGHES.

MR. HUGHES'S
REMARKS
ON THE FAERIE QUEENE.

BY what has been offered in the foregoing Diſcourſe on Allegorical Poetry, we may be able not only to diſcover many beauties in the *Faerie Queene*, but likewiſe to excuſe ſome of its irregularities. The chief merit of this Poem conſiſts in that ſurpriſing vein of fabulous invention which runs through it, and enriches it every where with imagery and deſcriptions more than we meet with in any other modern poem. The Author ſeems to be poſſeſſed of a kind of poetical magick; and the figures he calls up to our view riſe ſo thick upon us, that we are at once pleaſed and diſtracted by the exhauſtleſs variety of them, ſo that his faults may, in a manner, be imputed to his excellencies: his abundance betrays him into exceſs, and his judgement is overborne by the torrent of his imagination.

That which ſeems the moſt liable to exception in this Work is the model of it, and the choice the Author has made of ſo romantick a ſtory. The ſeveral Books appear rather like ſo many ſeveral poems than one entire fable: each of them has its peculiar Knight, and is independent of the reſt;

and though ſome of the perſons make their appearance in different Books, yet this has very little effect in connecting them. Prince Arthur is, indeed, the principal perſon, and has therefore a ſhare given him in every Legend; but his part is not conſiderable enough in any one of them: he appears and vaniſhes again like a ſpirit; and we loſe ſight of him too ſoon to conſider him as the hero of the Poem.

Theſe are the moſt obvious defects in the Fable of the *Faerie Queene*. The want of unity in the ſtory makes it difficult for the reader to carry it in his mind, and diſtracts too much his attention to the ſeveral parts of it; and indeed the whole frame of it would appear monſtrous, if it were to be examined by the rules of epick poetry, as they have been drawn from the practice of Homer and Virgil: but as it is plain the Author never deſigned it by thoſe rules, I think it ought rather to be conſidered [h] as a poem of a particular kind, deſcribing, in a ſeries of Allegorical adventures or epiſodes, the moſt noted virtues and vices. To compare it, therefore, with the models of Antiquity, would be like drawing a parallel between the Roman and the Gothick architecture. In the firſt there is, doubtleſs, a more natural grandeur and ſimplicity; in the latter we find great mixtures of beauty and barbariſm, yet aſſiſted by the invention of a variety of inferiour ornaments; and, though the former is more majeſtick in the whole, the latter may be very ſurpriſing and agreeable in its parts.

It may ſeem ſtrange, indeed, ſince Spenſer appears to have been well acquainted with the beſt writers of Antiquity, that he has not imitated them in the

[h] *as a poem of a particular kind*, &c.] Dr. Hurd has judiciouſly criticiſed it under the idea of a Gothick, not a claſſical, poem. See his REMARKS in the preſent volume. TODD.

ſtructure of his ſtory. Two reaſons may be given for this: the firſt is, that, at the time when he wrote, the Italian poets, whom he has chiefly imitated, and who were the firſt revivers of this art among the Moderns, were in the higheſt vogue, and were univerſally read and admired: but the chief reaſon was, probably, that he choſe to frame his Fable after a model which might give the greateſt ſcope to that range of fancy which was ſo remarkably his talent. There is a bent in nature which is apt to determine men that particular way in which they are moſt capable of excelling; and, though it is certain he might have formed a better plan, it is to be queſtioned whether he could have executed any other ſo well.

It is probably for the ſame reaſon that, among the Italian poets, he rather followed Arioſto, whom he found more agreeable to his genius than Taſſo, who had formed a better plan, and from whom he has only borrowed ſome particular ornaments; yet it is but juſtice to ſay, that his plan is much more regular than that of Arioſto. In the *Orlando Furioſo* we every where meet with an exuberant invention, joined with great livelineſs and facility of deſcription, yet debaſed by frequent mixtures of the comick genius, as well as many ſhocking indecorums. Beſides, in the huddle and diſtraction of the adventures, we are for the moſt part only amuſed with extravagant ſtories, without being inſtructed in any moral. On the other hand, Spenſer's Fable, though often wild, is, as I have obſerved, always emblematical; and this may very much excuſe likewiſe that air of romance in which he has followed the Italian author. The perpetual ſtories of knights, giants, caſtles, and enchantments, and all that train of legendary adventures, would indeed appear very trifling, if Spenſer had not found a way to turn them all into Allegory, or if a leſs maſterly hand had filled

up his draught; but it is ſurpriſing to obſerve how much the ſtrength of the painting is ſuperiour to the deſign. It ought to be conſidered, too, that, at the time when our Author wrote, the remains of the old Gothick chivalry were not quite aboliſhed: it was not many years before that the famous Earl of Surry, remarkable for his wit and poetry in the reign of King Henry VIII., took a romantick journey to Florence, the place of his miſtreſs's birth, and publiſhed there a challenge againſt all nations in defence of her beauty. Juſts and turnaments were held in England in the time of Queen Elizabeth. Sir Philip Sidney tilted at one of theſe entertainments, which was made for the French Ambaſſador, when the treaty of marriage was on foot with the Duke of Anjou: and ſome of our hiſtorians have given us a very particular and formal account of preparations, by marking out liſts, and appointing judges, for a trial by combat, in the ſame reign, which was to have decided the title to a conſiderable eſtate, and in which the whole ceremony was perfectly agreeable to the fabulous deſcriptions in books of Knight-errantry. This might render his ſtory more familiar to his firſt readers; though knights in armour, and ladies-errant, are as antiquated figures to us, as the court of that time would appear, if we could ſee them now in their ruffs and fardingales.

There are two other objections to the plan of the *Faerie Queene* which, I confeſs, I am more at a loſs to anſwer. I need not, I think, be ſcrupulous in mentioning freely the defects of a Poem which, though it was never ſuppoſed to be perfect, has always been allowed to be admirable.

The firſt is, that the ſcene is laid in Fairy Land, and the chief actors are Fairies. The reader may ſee their imaginary race and hiſtory in Book II. at the end of Canto X.; but, if he is not prepared be-

forehand, he may expect to find them acting agreeably to the common ſtories and traditions about ſuch fancied beings. Thus Shakſpeare, who has introduced them in his *Midſummer-Night's Dream*, has made them ſpeak and act in a manner perfectly adapted to their ſuppoſed characters; but the Fairies in this Poem are not diſtinguiſhed from other perſons. There is this misfortune, likewiſe, attends the choice of ſuch actors, that, [1] having been accuſtomed to conceive of them in a diminutive way, we find it difficult to raiſe our ideas, and to imagine a Fairy encountering with a monſter or a giant. Homer has purſued a contrary method, and repreſented his heroes above the ſize and ſtrength of ordinary men; and it is certain that the actions of the *Iliad* would have appeared but ill proportioned to the characters, if we were to have imagined them all performed by pigmies.

But, as the actors our Author has choſen are only fancied beings, he might poſſibly think himſelf at liberty to give them what ſtature, cuſtoms, and manners, he pleaſed. I will not ſay he was in the right in this: but it is plain that by the literal ſenſe of Fairy Land he only deſigned an Utopia, an imaginary place; and by his Fairies, perſons of whom he might invent any action proper to humankind, without being reſtrained, as he muſt have been if he had choſen a real ſcene and hiſtorical characters. As for the myſtical ſenſe, it appears both by the Work itſelf, and by the Author's explanation of it [k], that his Fairy Land is England, and his Fairy Queen queen Elizabeth, at whoſe command the

[1] *having been accuſtomed to conceive of them in a diminutive way,*] Mr. Warton has ſhown, in his diſſertation on Spenſer's Imitations from old Romances, that "*littleneſs* is not always implied in Fairy." TODD.

[k] Vid. Letter to Sir Walter Raleigh. HUGHES.

adventure of every Legend is ſuppoſed to be undertaken.

The other objection is, that, having choſen an hiſtorical perſon, Prince Arthur, for his principal hero, who is no Fairy, yet is mingled with them, he has not, however, repreſented any part of his hiſtory: he appears here, indeed, only in his minority, and performs his exerciſes in Fairy Land as a private gentleman; but we might at leaſt have expected that the fabulous accounts of him, and of his victories over the Saxons, ſhould have been worked into ſome beautiful viſion or prophecy; and I cannot think Spenſer would wholly omit this, but am apt to believe he had done it in ſome of the following Books which were loſt[1].

In the moral introductions to every Book, many of which have a great propriety and elegance, the Author has followed the example of Arioſto. I will only beg leave to point out ſome of the principal beauties in each Book, which may yet more particularly diſcover the genius of the Author.

[m] If we conſider the Firſt Book as an entire work of itſelf, we ſhall find it to be no irregular contrivance: there is one principal action, which is completed in Canto XII.; and the ſeveral incidents or epiſodes are proper, as they tend either to obſtruct or promote it. The ſame may be ſaid of ſome other of the following Books, though I think they are not ſo regular as this. The Author has ſhown judgement in making his Knight of the Red Croſs, or St. George, no perfect character, without which many

[1] *of the following Books which were loſt.*] I have, in the Life of the Poet, queſtioned the opinion that any Books were loſt. TODD.

[m] *If we conſider* &c.] This is a miſtake, which Mr. Warton has rectified in his diſſertation on the Plan and Conduct of the *Faerie Queene*. TODD.

of the incidents could not have been repreſented. The character of Una, or Truth, is very properly oppoſed by thoſe of Dueſſa, or Falſehood, and Archimago, or Fraud. Spenſer's particular manner, which (if it may be allowed) I would call his painter-like genius, immediately ſhows itſelf in the figure of Errour, who is drawn as a monſter, and that of Hypocriſy as a hermit. The deſcription of the former of theſe, in the mixed ſhape of a woman and a ſerpent, ſurrounded with her offspring, and eſpecially that circumſtance of their creeping into her mouth on the ſudden light which glanced upon them from the Knight's armour, incline one to think that our great [n] Milton had it in his eye when he wrote his famous epiſode of Sin and Death. The artifices of Archimago and Dueſſa, to ſeparate the Knight from Una, are well invented, and intermingled with beautiful ſtrokes of poetry; particularly in that epiſode where the magician ſends one of his ſpirits to fetch a falſe dream from the houſe of Morpheus:

" Amid the bowels of the earth full ſteep
" And low, where dawning day does never peep,
" His dwelling is."

Mr. Rymer, as I remember, has, by way of compariſon, collected from moſt of the ancient and modern poets the fineſt deſcriptions of the Night, among all which he gives the preference to the Engliſh poets: this of Morpheus, or Sleep, being a poetical ſubject of the ſame kind, might be ſubjected to a like trial; and the reader may particularly compare it with that in Book XI. of Ovid's *Meta-*

[n] *Milton had it in his eye when he wrote his famous epiſode of Sin and Death.*] Milton then had in his eye the diſciple of Spenſer, rather than Spenſer himſelf. I have cited the paſſage from P. Fletcher's *Purple Iſland*, in the note on *Par. Loſt*, B. ii. 650. TODD.

morphoſes, to which, I believe, he will not think it inferiour.

The miraculous incident of a tree ſhedding drops of blood, and a voice ſpeaking from the trunk of it, is borrowed from that of Polidorus, in Book III. of Virgil's *Æneis*. Arioſto and Taſſo have both copied the ſame ſtory, though in a different manner. It was impoſſible that the modern poets, who have run ſo much into the taſte of romance, ſhould let a fiction of this kind eſcape their imitation.

The adventures which befal Una, after ſhe is forſaken by the Knight; her coming to the houſe of Abeſſa, or Superſtition; the conſternation occaſioned by that viſit; her reception among the ſavages; and her civiliſing them; are all very fine emblems. The education of Satyrane, a young Satyr, is deſcribed on this occaſion with an agreeable wildneſs of fancy.

But there is one epiſode in this Book which I cannot but particularly admire; I mean that in Canto V. where Dueſſa the witch ſeeks the aſſiſtance of Night to convey the body of the wounded Pagan to be cured by Æſculapius in the regions below. The Author here riſes above himſelf, and is got into a track of imitating the Ancients, different from the greateſt part of his Poem. The ſpeech in which Dueſſa addreſſes Night is wonderfully great, and ſtained with that impious flattery which is the character of Falſehood, who is the ſpeaker:

" O thou, moſt auncient grandmother of all,
" More old than Iove, whom thou at firſt didſt breede,
" Or that great houſe of gods cæleſtiall;
" Which waſt begot in Dæmogorgon's hall,
" And ſawſt the ſecrets of the world unmade!"

As Dueſſa came away haſtily on this expedition, and forgot to put off the ſhape of Truth, which ſhe had aſſumed a little before, Night does not know her: this circumſtance, and the diſcovery afterwards,

when ſhe owns her for her daughter, are finely emblematical. The images of Horrour are raiſed in a very maſterly manner; Night takes the witch into her chariot, and being arrived where the body lay, they alight.

" And, all the while ſhe ſtood upon the ground,
" The wakefull dogs did never ceaſe to bay;
" As giving warning of th' unwonted ſound,
" With which her yron wheeles did them affray,
" And her darke grieſly looke them much diſmay.
" The meſſenger of death, the ghaſtly owle,
" With drery ſhriekes did alſo her bewray;
" And hungry wolves continually did howle
" At her abhorred face, ſo filthy and ſo fowle."

They ſteal away the body, and carry it down through the cave Avernus, to the realms of Pluto. What ſtrength of painting is there in the following lines!

—— " On every ſide them ſtood
" The trembling ghoſts, with ſad amazed mood,
" Chattring their iron teeth, and ſtaring wide
" With ſtonie eies; and all the helliſh brood
" Of feends infernall flockt on every ſide,
" To gaze on erthly wight, that with the Night durſt ride."

Longinus, commending a deſcription in Euripides of Phaëton's journey through the heavens, in which the turnings and windings are marked out in a very lively manner, ſays, That the ſoul of the poet ſeems to mount the chariot with him, and to ſhare all his dangers. The reader will find himſelf in a like manner tranſported throughout this whole epiſode, which ſhows that it has in it the force and ſpirit of the moſt ſublime poetry.

The firſt appearance of Prince Arthur, in this Book, is repreſented to great advantage, and gives occaſion to a very finiſhed deſcription of a martial figure. How ſprightly is that image and ſimile in the following lines!

" Upon the top of all his loftie creſt,
" A bounch of heares diſcolourd diverſly,
" With ſprincled pearle and gold full richly dreſt,
" Did ſhake, and ſeemed to daunce for iollity;
" Like to an almond tree ymounted hye
" On top of greene Selinis all alone,
" With bloſſoms brave bedecked daintily;
" Whoſe tender lockes do tremble every one
" At everie little breath, that under heaven is blowne."

I muſt not omit mentioning the Houſe of Pride, and that of Holineſs, which are beautiful Allegories in different parts of this Book. In the former of theſe there is a minute circumſtance which is very artificial; for the reader may obſerve, that the ſix counſellors which attend Pride in her progreſs, and ride on the beaſts which draw her chariot, are placed in that order in which the Vices they repreſent naturally produce and follow each other. In the dungeon among the captives of Pride, the poet has repreſented Nebuchadnezzar, Crœſus, Antiochus, Alexander, and ſeveral other eminent perſons, in circumſtances of the utmoſt ignominy. [o] The moral is truly noble; for upon the ſight of ſo many illuſtrious ſlaves, the Knight haſtens from the place, and makes his eſcape.

The deſcription of Deſpair in Canto IX. is that which is ſaid to have been taken notice of by Sir Philip Sidney: but I think the ſpeech of Deſpair, in which the diſtempered reaſonings that are apt to agitate the heart of a man abandoned to this paſſion are ſo pathetically repreſented, is much ſuperiour to the deſcription.

Among the Allegories in Canto X. it is impoſſible not to diſtinguiſh that venerable figure of Con-

[o] *The moral is truly noble*, &c.] I agree with Mr. Hughes; but I think Spenſer was very injudicious in placing Scipio among them, which ever of the Scipios he meant. I take it for granted that he meant Scipio Africanus. JORTIN.

temptation, in his hermitage on the top of a hill, repreſented as an old man almoſt waſted away in ſtudy:

" With ſnowy lockes adowne his ſhoulders ſhed,
" As hoary froſt with ſpangles doth attire
" The moſſy braunches of an oke halfe ded."

The Knight and his companion inquire of him,

" Is not from hence the way that leadeth right
" To that moſt glorious houſe that gliſtreth bright
" With burning ſtarres and ever-living fire?"

This is extremely noble, as well as the old man's ſhowing him, from the top of the hill, the heavenly Jeruſalem, which was proper to animate the hero againſt the combat in which he is preſently after engaged: His ſucceſs in that combat, and his marrying Una, are a very juſt concluſion of this Book, and of its chief Allegory.

It would be eaſy to point out many inſtances, beſides thoſe I have mentioned, of the beauties in this Book; yet theſe few will give the reader a taſte of that poetical ſpirit and genius for Allegory which every where ſhine in this Author. It would be endleſs to take notice of the more minute beauties of his epithets, his figures, and his ſimiles, which occur in almoſt every page. I ſhall only mention one or two as a ſpecimen. That image of Strength, in ſtriking a club into the ground, which is illuſtrated by the following ſimile, is very great:

" As when almightie Iove, in wrathfull mood,
" To wreake the guilt of mortall ſins is bent,
" Hurles forth his thundring dart with deadly food,
" Enrold in flames, and ſmouldring dreriment,
" Through riven cloudes and molten firmament;
" The fiers threeforked engin, making way,
" Both loftie towres and higheſt trees hath rent,
" And all that might his angry paſſage ſtay;
" And, ſhooting in the earth, caſtes up a mount of clay.

" His boyſtrous club, ſo buried in the grownd,
" He could not rearen up againe, &c."

As alſo that of a giant's fall;

" That downe he tombled; as an aged tree,
" High growing on the top of rocky clift,
" Whoſe hart-ſtrings with keene ſteele nigh hewen be;
" The mightie trunck halfe rent with ragged rift
" Doth roll adowne the rocks, and fall with fearfull drift."

Theſe are ſuch paſſages as we may imagine our excellent Milton to have ſtudied in this Author. And here, by the way, it is remarkable that as Spenſer abounds with ſuch thoughts as are truly ſublime, ſo he is almoſt every where free from the mixture of little conceits, and that low affectation of wit which ſo much infected both our verſe and proſe afterwards, and from which ſcarce any writer of his own time, beſides himſelf, was free.

I ſhall ſhorten my Remarks on the following Books; yet the beauties in them riſe ſo thick, that I muſt not paſs them by without mentioning ſome. The Second Legend is framed on the Virtue of Temperance, which gives the Author opportunity to lay out in deſcription all the moſt luxurious images of pleaſure, riches, and riot, which are oppoſed to it, and conſequently makes it one of the moſt poetical Books of this whole Work. Sir Guyon is the hero, and the poet has given him Sobriety, in the habit of a palmer, for his guide and counſellor; as Homer has ſuppoſed Minerva or Wiſdom, in the ſhape of Mentor, to attend Telemachus in his travels, when he is ſeeking out his father Ulyſſes. That ſhining deſcription of Belphœbe, as a huntreſs, like Venus in Virgil, appearing to her ſon Æneas, is deſigned as a compliment on Queen Elizabeth, and is therefore wrought up with the moſt finiſhed beauty. Her ſpeech in praiſe of that true glory which is only at-

tained by labour and ſtudy, is not only extremely proper to the ſubject of this Book, but admirable, if we conſider it as the ſenſe of that Princeſs, and as a ſhort character of ſo active and glorious a reign.

" Abroad in armes, at home in ſtudious kynd,
" Who ſeekes with painfull toile, ſhall Honor ſooneſt fynd:
" In woods, in waves, in warres, ſhe wonts to dwell,
" And will be found with perill and with paine;
" Ne can the man, that moulds in ydle cell,
" Unto her happy manſion attaine:
" Before her gate High God did Sweate ordaine,
" And wakefull Watches, ever to abide:
" But eaſy is the way and paſſage plaine
" To Pleaſure's pallace; it may ſoone be ſpide,
" And day and night her dores to all ſtand open wide."

Such paſſages as theſe kindle in the mind a generous emulation, and are an honour to the art of poetry, which ought always to recommend worthy ſentiments. The reader may ſee in Canto VI. a character quite oppoſite to this, in that of Idleneſs, who draws Sir Guyon for a while from his guide, and lays him aſleep in her iſland. Her ſong with which ſhe charms him into a ſlumber,

" Behold, O Man! that toileſome paines doeſt take,
" The flowrs, the fields, and all that pleaſaunt growes, &c."

is very artfully adapted to the occaſion, and is a contraſt to that ſpeech of Belphœbe I have juſt quoted.

The epiſode of Mammon, who in the palmer's abſence leads Sir Guyon into his cave, and tempts him with a ſurvey of his riches, very properly diverſifies the entertainment in this Book, and gives occaſion to a noble ſpeech againſt riches, and the miſchievous effects of them. I have, in the Diſcourſe on Allegory, taken notice of the fiends and ſpectres which are placed in crowds at the entrance to this place. The Author ſuppoſes the Houſe of Riches

to lie almoſt contiguous to hell; and the guard he ſets upon it expreſſes a very juſt moral:

" Before the dore ſat ſelfe-conſuming Care,
" Day and night keeping wary watch and ward."

The light which is let into this place,

" Such as a lamp, whoſe life does fade away;
" Or as the moone cloathed with clowdy night:"

The ſmokineſs of it, and the ſlaves of Mammon working at an hundred furnaces, are all deſcribed in the moſt lively manner; as their ſudden looking at Sir Guyon is a circumſtance very naturally repreſented. The walks, through which Mammon afterwards leads the Knight, are agreeably varied. The deſcription of Ambition, and of the Garden of Proſerpine, are good Allegories; and Sir Guyon's falling into a ſwoon on his coming into the open air, gives occaſion to a fine machine of the appearance of an heavenly ſpirit in the next Canto, by whoſe aſſiſtance he is reſtored to the Palmer.

I cannot think the poet ſo ſucceſsful in his deſcription of the Houſe of Temperance, in which the Allegory ſeems to be debaſed by a mixture of too many low images, as Diet, Concoction, Digeſtion, and the like, which are repreſented as perſons: but the allegorical deſcription of Memory, which follows ſoon after, is very good.

The IXth Canto, in which the author has made an abridgement of the old Britiſh hiſtory, is a very amuſing digreſſion, but might have been more artfully introduced. Homer or Virgil would not have ſuffered the action of the poem to ſtand ſtill whilſt the hero had been reading over a book, but would have put the hiſtory into the mouth of ſome proper perſon to relate it. But I have already ſaid that this Work is not to be examined by the ſtrict rules of epick poetry.

The laſt Canto of this Second Book being deſigned to ſhow the utmoſt trial of the Virtue of Temperance, abounds with the moſt pleaſurable ideas and repreſentations which the fancy of the Poet could aſſemble together; but, from the 58th ſtanza to the end, it is for the moſt part copied, and many whole ſtanzas tranſlated, from the famous epiſode of Armida in Taſſo. The reader may obſerve, that the Italian genius for luxury appears very much in the deſcriptions of the garden, the fountain, and the nymphs; which, however, are finely amplified and improved by our Engliſh poet. I ſhall give but one inſtance in the following celebrated ſtanza, which to gratify the curioſity of thoſe who may be willing to compare the copy with the original, I ſhall ſet down in Italian.

" Vezzoſi augelli, infra le verdi fronde,
" Temprano à prova laſcivette note:
" Mormora l'aura, e fà le foglie e l'onde
" Garrir, che variamente ella percote.
" Quando taccion gli augelli, alto riſponde;
" Quando cantan gli augei, piu lieve ſcote.
" Sia caſo od arte, hor accompagna, ed hora
" Alterna i verſi lor la Muſica ora."

Spenſer has two ſtanzas on this thought, the laſt of which only is an imitation of Taſſo, but with finer turns of the verſe, which are ſo artificial, that he ſeems to make the muſick he deſcribes.

" Eftſoones they heard a moſt melodious ſound
" Of all that mote delight a daintie eare,
" Such as attonce might not on living ground,
" Save in this paradiſe, be heard elſewhere:
" Right hard it was for wight which did it heare
" To read what manner muſicke that mote bee;
" For all that pleaſing is to living eare
" Was there conſorted in one harmonee;
" Birdes, voices, inſtruments, windes, waters, all agree:

" The ioyous birdes, ſhrouded in chearefull ſhade,
" Their notes unto the voice attempred ſweet;
" Th' angelicall ſoft trembling voyces made
" To th' inſtruments divine reſpondence meet;
" The ſilver-ſounding inſtruments did meet
" With the baſe murmure of the water's fall;
" The water's fall, with difference diſcreet,
" Now ſoft, now loud, unto the wind did call;
" The gentle warbling wind low anſwered to all."

Sir Guyon and the Palmer, reſcuing the youth who was held captive by Acraſia in this delightful manſion, reſembles that of the two warriours recovering Rinaldo from the charms of Armida in the Italian poem.

In the Third Book, the character of Britomartis, a lady-errant, who is the heroine, and performs the chief adventure, reſembles Arioſto's Bradamante, and Taſſo's Clarinda; as they are all copies of the Camilla in Virgil.

Among the chief beauties in this book, we may reckon that epiſode in which Britomartis goes to the cave of Merlin, and is entertained with a prophetical account of her future marriage and offſpring. This thought is remotely taken from Virgil, but more immediately from Arioſto, who has repreſented Bradamante on the like occaſion making a viſit to the tomb of Merlin, which he is forced for that purpoſe to ſuppoſe to be in Gaul; where ſhe ſees, in like manner, in a viſion, the heroes and captains who were to be her deſcendants.

The ſtory of Marinell, and that of the birth of Belphœbe and Amoret, in which the manner of Ovid is well imitated, are very amuſing. That complaint againſt Night, at the end of Canto IV.

" Night! thou foule mother of annoyaunce ſad,
" Sister of heavie Death, and nourſe of Woe, &c."

though it were only conſidered as detached from

the reſt, might be eſteemed a very fine piece of poetry. But there is nothing more entertaining in this whole Book than the proſpect of the Gardens of Adonis, which is varied from the Bower of Bliſs in the former Book, by an agreeable mixture of philoſophical fable. The figure of Time, walking in this garden, ſpoiling the beauty of it, and cutting down the flowers, is a very fine and ſignificant Allegory.

I cannot ſo much commend the ſtory of the Squire of Dames, and the intrigue between Paridell and Hellenore: theſe paſſages ſavour too much of the coarſe and comick mixtures in Arioſto: but that image of Jealouſy, at the end of Canto X. grown to a ſavage, throwing himſelf into a cave, and lying there without ever ſhutting one eye, under a craggy cliſt juſt threatening to fall, is ſtrongly conceived, and very poetical. There is likewiſe a great variety of fancy in drawing up and diſtinguiſhing, by their proper emblems, the viſionary perſons in the Maſk of Cupid, which is one of the chief embelliſhments of this Book.

In the ſtory of Cambel and Canace, in Book IV. the Author has taken the riſe of his invention from the Squire's Tale in Chaucer, the greateſt part of which was loſt. The battle of Cambel with the three brethren, and the ſudden parting of it by that beautiful machine of the appearance of Concord, who by a touch of her wand charms down the fury of the warriours, and converts them into friends, is one of the moſt ſhining paſſages in this Legend. We may add to this the fiction concerning the Girdle of Florimel, which is a good Allegory; as alſo the deſcription of Até, or Diſcord; that of Care, working like a ſmith, and living amidſt the perpetual noiſe of hammers; and eſpecially the Temple of Venus, which is adorned with a great variety of

fancy. The prayer of a lover in this temple, which begins,

"Great Venus! queene of beauty, and of grace,"

is taken from Lucretius's invocation of the ſame goddeſs in the beginning of his poem, and may be reckoned one of the moſt elegant tranſlations in our language. The continuation of the fable of Marinel, though not ſo ſtrictly to the ſubject of this Legend, gives occaſion to the Poet to introduce that admirable epiſode of the marriage of the Thames and the Medway, with the train of the ſea-gods, nymphs, and rivers, and eſpecially thoſe of England and Ireland, that were preſent at the ceremony; all which are deſcribed with a ſurpriſing variety, and with very agreeable mixtures of geography; among which Spenſer has not forgot to mention his Mulla, the river which ran through his own grounds.

Beſides the general morals and allegories in the *Faerie Queene*, there are ſome parallel paſſages and characters which, as I have ſaid, were deſigned to allude to particular actions and perſons; yet no part is ſo full of them as Book V. which, being framed on the Virtue of Juſtice, is a kind of figurative repreſentation of Queen Elizabeth's reign. Here we meet with her again, under the name of Mercilla; we ſee her ſending relief to Belge, or the Netherlands, and reducing the tyrannical power of Geryoneo, or Spain. Her court and attendants are drawn with a majeſty ſuitable to her character. The reader will eaſily perceive that the Trial of the Queen of Scots is ſhadowed in Canto IX.; but the Poet has avoided the cataſtrophe of her death, and has artfully touched on the Queen's reluctance and tenderneſs in that affair, by which he has turned

the [p] compliment on her juſtice into another on her mercy.

Talus with his iron flail, who attends Artegall, is a bold allegorical figure, to ſignify the execution of juſtice.

The next Book, which is the Sixth, is on the ſubject of Courteſy. I ſhall not prolong this Diſcourſe to trace out particular paſſages in it, but only mention that remarkable one in Canto X. where the Author has introduced himſelf under the perſon of Colin Clout. That vein of paſtoral, which runs through this part of the Work, is indeed different from the reſt of the Poem: but Taſſo, in a more regular plan, has mingled the Paſtoral taſte with the Heroick, in his repreſentation of Erminia among the ſhepherds. The picture, which Spenſer has here given us of his miſtreſs dancing among the Graces, is a very agreeable one, and diſcovers all the ſkill of the painter, aſſiſted by the paſſion of the lover.

Though the remaining Six Books, which were to have compleated this beautiful and moral Poem, are loſt, we have a noble fragment of them preſerved in the Two Cantos of Mutability. This is, in my opinion, the moſt ſublime and beſt-invented allegory in the whole Work. The Fable of Arlo-Hill, and of the river Molanna, which is a digreſſion on this occaſion, has all the beauty we admire in the *Metamorphoſes* of Ovid: but the pedigree of Mutability, who is repreſented as a gianteſs; her progreſs from the earth to the circle of the moon; the commotion ſhe raiſes there, by endeavouring to remove that planet from the ſky; and the ſhadow which is caſt, during the attempt, on the inhabitants

[p] *Has turned the compliment* &c.] There is more of flattery than truth, however, in this *compliment*. TODD.

of the earth, are greatly imagined. We find ſeveral ſtrains of invention in this Fable, which might appear not unworthy even of Homer himſelf. Jupiter is alarmed, and ſends Mercury to know the reaſon of this ſtrife, and to bring the offender before him. How Homer-like are thoſe lines, after he has concluded his ſpeech among the gods?

" So having ſaid, he ceaſt; and with his brow
" (His black eye-brow, whoſe doomefull dreaded beck
" Is wont to wield the world unto his vow,
" And even the higheſt powers of heaven to check,)
" Made ſigne to them in their degrees to ſpeake."

And afterwards;

——————————" With that he ſhooke
" His nectar-deawed locks, with which the ſkyes
" And all the world beneath for terror quooke,
" And eft his burning levin-brond in hand he tooke."

The ſimile, likewiſe, in which the gods are repreſented looking on Mutability with ſurpriſe,

——————————" Like a ſort of ſteeres,
" 'Mongſt whom ſome beaſt of ſtrange and forraine race
" Unwares is chaunc't, far ſtraying from his peeres, &c."

is very much in the ſimplicity of that old father of heroick poetry. Mutability appeals from Jupiter to Nature, before whom ſhe obtains a hearing. The Poet on this occaſion has, with a moſt abundant fancy, drawn out to a review the four Seaſons, the Months, Day and Night, the Hours, Life and Death; Change aſſerts her dominion over them all, and over the heavens themſelves: all creatures are repreſented looking up in the face of Nature, in expectation of the ſentence. The concluſion is great, and contains a noble moral; that though all things are varied, and ſhift their forms, they do not periſh, but return to their firſt beings; and that

Mutability only ſhall be at laſt entirely deſtroyed, and the time ſhall come in which Change ſhall be no more.

I have not yet ſaid any thing concerning Spenſer's[q] Verſification, in which, though he is not always equal to himſelf, it may be affirmed that he is ſuperiour to all his cotemporaries, and even to thoſe that followed him for ſome time, except Fairfax, the applauded tranſlator of Taſſo. In this he commendably ſtudied the Italians, and muſt be allowed to have been a great improver of our Engliſh numbers: before his time muſick ſeems to have been ſo much a ſtranger to our poetry, that, excepting the Earl of Surry's Lyricks, we have very few examples of verſes that had any tolerable cadence. In Chaucer there is ſo little of this, that many of his lines are not even reſtrained to a certain number of ſyllables. Inſtances of this looſe verſe are likewiſe to be found in our Author, but it is only in ſuch places where he has purpoſely imitated Chaucer, as in the Second Eclogue, and ſome others. This great defect of harmony put the Wits in Queen Elizabeth's reign upon a deſign of totally changing our numbers, not only by baniſhing rhyme, but by new-moulding our language into the feet and meaſures of the Latin poetry. Sir Philip Sidney was at the head of this project, and has accordingly given us ſome Hexameter and Pentameter verſes in his Arcadia: but the experiment ſoon failed; and though our Author, by ſome paſſages in his Letters to Mr. Harvey, ſeems not to have diſapproved it, yet it does not appear, by

[q] *concerning Spenſer's Verſification,*] This ſubject is more copiouſly diſcuſſed in Mr. Warton's diſſertation on the poet's Stanza, Verſification, and Language; and in the notes ſubjoined to that diſſertation. TODD.

thoſe poems of his which are preſerved, that he gave it any authority by his example[r].

As to the Stanza in which the *Faerie Queene* is written, though the Author cannot be commended for his choice of it, yet it is much more harmonious in its kind than the heroick verſe of that age: it is almoſt the ſame with what the Italians call their Ottave Rime, which is uſed both by Arioſto and Taſſo, but improved by Spenſer, with the addition of a line more in the cloſe, of the length of our Alexandrines. The defect of it in long or narrative poems is apparent: the ſame meaſure, cloſed always by a full ſtop, in the ſame place, by which every ſtanza is made as it were a diſtinct paragraph, grows tireſome by continual repetition, and frequently breaks the ſenſe, when it ought to be carried on without interruption. With this exception the reader will, however, find it harmonious, full of well-ſounding epithets, and of ſuch elegant turns on the thought and words, that Dryden[s] himſelf owns he learned theſe graces of verſe chiefly from our Author, and does not ſcruple to ſay, that, "in this particular, only Virgil ſurpaſſed him among the Romans, and only Mr. Waller among the Engliſh." HUGHES.

[r] *that he gave it any authority by his example.*] He wrote, however, *An Elegie in Trimeter Iambicks*, entitled *Love's Embaſſie*, unknown to Hughes, and not printed in any edition of Spenſer's Works before the preſent. TODD.

[s] Dedication to Juvenal. HUGHES.

MR. SPENCE'S

DISSERTATION

ON THE

DEFECTS OF SPENSER'S ALLEGORY.*

THE faults of Spenſer, in relation to his Machinery or Allegories, ſeem to me to be all reducible to three general heads. They ariſe either from the poet's mixing the fables of Heatheniſm with the truths of Chriſtianity; or from his miſrepreſenting the Allegories of the ancients; or from ſomething that is wrong in the Allegories of his own invention. As to the two former, I ſhall not have much to ſay; but ſhall beg leave to be a little more diffuſe, as to the third.

The ſtrongeſt inſtance I can recollect of the firſt kind, his mixing Chriſtianity and Heatheniſm together, is in that ſhort view, which he gives of the infernal regions, in the ſeventh Canto of the ſecond Book. The particular part I mean, is[a] where he ſpeaks of Jupiter and Tantalus, and of Pontius Pilate and our Saviour, almoſt in the ſame breath.

The inſtances of Spenſer's miſrepreſenting the ſtories, and allegorical perſonages, of the ancients,

* From his Polymetis, edit. 1747. p. 302, &c. TODD.

[a] *where he ſpeaks*, &c.] If any ſhould be offended to find Pontius Pilate, and Tantalus, in the ſame place of puniſhment, I think it might be ſaid, by way of apology, that wicked men will ſuffer hereafter in ſome ſtate or place of puniſhment, proportionable to their crimes; and that the poet, who deſcribes ſuch a place, is at liberty to ſend thither what wicked perſons ſoever he pleaſes, provided he acts according to poetical decorum. UPTON.

are not uncommon in this poem. Thus, in a former view of hell, he ſpeaks of Eſculapius as in eternal torments, B. i. C. v. ſt. 40 to 43. In another place, he introduces a company of Satyrs, to ſave a Lady from a rape (B. i. C. vi. ſt. 6 to 19); though their diſtinguiſhing character was luſt: and makes Sylvanus the god or governour of the Satyrs, (B. i. C. vi. ſt. 15.) a dignity which the ancients never ſpeak of for him; no more than of the ivy-girdle, which he gives him, round his waiſt, B. i. C. vi. ſt. 14. It is with the ſame ſort of liberty, as I take it, that he deſcribes the day, or morning, [b] as having purple hair, B. i. C. v. ſt. 10; the [c] Sirens, as half-fiſh, B. ii. C. xii. ſt. 31; and [d] Bacchus, as fat, B. iii. C. i. ſt. 51: that he ſpeaks of [e] Clio, as Apollo's wife, B. i. C. xi. ſt. 5; and of Cupid as brother to the Graces, B. ii. C. viii. ſt. 6: and that he repreſents Orion, in one place, as [f] flying from

[b] *as having purple hair,*] See Mr. Upton's note on F. Q. ii. iii. 1. TODD.

[c] *the Sirens, as half-fiſh;*] See alſo Dr. Jortin's obſervation, and Mr. Upton's vindication of the poet, in the notes on F. Q. ii. xii. 30. TODD.

[d] *and Bacchus, as fat;*] This is a miſrepreſentation, very common among the modern artiſts; and from them, I ſuppoſe, has ſtolen into the works of our poets. It is not only to be proved from our ſign-poſts: for ſome tolerable ſtatuaries, and ſome very good painters, even in Italy, have given into it. SPENCE.

Fat is a proper epithet for Bacchus; becauſe drinking makes people fat-bellied: hence he is called ΓΑΣΤΡΩΝ by Charon in Ariſtophanes, Βατ. v. 202. He is likewiſe pictured plump and fat in Gorlæus, Gemm. 205. Which gem Caſaubon has printed and illuſtrated in his treatiſe, *De Satyrica Poeſi.* UPTON.

[e] *of Clio, as Apollo's wife;*] Mr. Spence has miſtaken the meaning of the poet. Clio is here repreſented as the DAUGHTER, not the wife, of Phœbus and his *aged bride*, i. e. *Mnemoſyne*, or *Memory*. See alſo the notes on F. Q. i. xi. 5. TODD.

[f] *as flying from a ſnake,*] The poet means that the ſun was almoſt beginning to riſe, and that Orion was ſetting: Orion

a ſnake, in the heavens, B. ii. C. ii. ſt. 46; and, in another, as a water-god, and one of the attendants of Neptune. The latter is in Spenſer's account of the marriage of the Thames and Medway; in which he has greatly increaſed Neptune's court; and added ſeveral deities as attendants to that god; which were never regarded as ſuch by any of the ancients, B. iv. C. xi. ſt. 15.

This may be ſufficient to ſhow, that, where Spenſer does introduce the Allegories of the ancient poets, he does not always follow them ſo exactly as he might; and in the Allegories which are purely of his own invention, though his invention is one of the richeſt and moſt beautiful that perhaps ever was, I am ſorry to ſay, that he does not only fall very ſhort of that ſimplicity and propriety which is ſo remarkable in the works of the ancients; but runs now and then into thoughts, that are quite unworthy ſo great a genius. I ſhall mark out ſome of theſe faults, that appear even through all his beauties; and which may, perhaps, look quite groſs, when they are thus taken from them, and laid together by themſelves: but if they ſhould prejudice a reader at all againſt ſo fine a writer; let him read almoſt any one of his entire Cantos, and it will reconcile him to him again. The reaſon of my producing theſe inſtances, is only to ſhow what faults the greateſt Allegoriſt may commit; whilſt the manner of allegoriſing is left upon ſo unfixed and irregular a footing as it was in his time, and is ſtill among us.

The firſt ſort of fault I ſhall mention, from ſuch Allegories of Spenſer as are purely of his own invention, is there being ſometimes too complicated,

flying from the ſnake, alludes to his figure and poſition on the ſphere or globe. UPTON.

or over-done. Such for example are his repreſentations of Scandal, Diſcord, and Pride.

Scandal is, what Spenſer calls, the Blatant Beaſt: and indeed he has made a very ſtrange beaſt of him. He ſays, that his mouth was as wide as a peck, B. vi. C. xii. ſt. 26: and that he had a thouſand tongues in it; of dogs, cats, bears, tygers, men, and ſerpents, B. vi. C. xii. ſt. 28.

There is a duplicity in his figure of Diſcord, which is carried on ſo far as to be quite prepoſterous. He makes her hear double, and look two different ways; he ſplits her tongue, and even her heart, in two: and makes her act contrarily with her two hands; and walk forward with one foot, and backward with the other, at the ſame time, B. iv. C. i. ſt. 29.

There is a great deal of apparatus in Spenſer's manner of introducing Pride, in a perſonal character: and ſhe has ſo many different things and attributes about her, that was this ſhow to be repreſented, (in the manner of our old Pageants,) they would rather ſet one a gueſſing what they meant themſelves, than ſerve to point out who the principal figure ſhould be. She makes her appearance, exalted in a high chariot, drawn by ſix different creatures: every one of them[s] carrying a

[s] *every one of them carrying a Vice, as a poſtilion, on his back; and all drove on by Satan as charioteer,*] Ridiculous as this repreſentation muſt be thought, it was perhaps no uncommon method of delineating the ſervant of ſin. In the religious allegories, or emblematical books, of the poet's time, I think it not improbable that ſuch a picture might exiſt. I have now before me, *The Chriſtian Pilgrime in his ſpirituall Conflict and Conqueſt*, printed at Paris or rather at Douay, in 1652, in 12mo. It is embelliſhed with engravings; and, at the beginning of the work, "The animal, carnal, and ſenſual man" is deſcribed (as "he who gives up the raynes of his Reaſon to the intire conduct of Senſuality, and puts his ſoul into the devil's power,) by the following engraved emblem: The globe of the earth is

Vice, as a poſtilion, on his back; and all drove on by Satan, as charioteer, B. i. C. iv. ſt. 18, &c. The ſix Vices are Idleneſs, on an aſs; Gluttony, on a hog; Lechery, on a goat; Avarice, on a camel laden with gold; Envy, eating a toad, and riding on a wolf; and Wrath, with a fire-brand in his hand, riding on a lion. The account of each of theſe particular Vices in Spenſer, is admirable: the chief fault I find with it is, that it is too complex a way of characteriſing Pride in general; and may poſſibly be as improper in ſome few reſpects, as it is redundant in others.

There is another particular in ſome of Spenſer's Allegories which I cannot but look upon as faulty, though it is not near ſo great a fault as the former. What I mean is his affixing ſuch filthy ideas to ſome of his perſonages, or characters, that it half turns one's ſtomach to read his account of them. Such, for example, is the [h] deſcription of Errour, in the very firſt Canto of the poem; of which we may very well ſay, in the poet's own words, on a like occaſion, B. v. C. xi. ſt. 31.

"Such loathly matter were ſmall luſt to ſpeak, or think."

The third fault in the Allegories of Spenſer's own invention is, that they are ſometimes ſtretched to ſuch a degree, that they appear extravagant rather than great; and that he is ſometimes ſo minute, in pointing out every particular of its vaſtneſs to you, that the object is in danger of becoming ridiculous, inſtead of being admirable. This is not common in Spenſer: the ſtrongeſt inſtance of the few I can

placed in a ſplendid chariot, of which the devil is the charioteer, driving furiouſly a pair of the Spenſerian ſtud, a hog and a goat. TODD.

[h] *Such, for example, is the deſcription of Errour,*] See Dr. Jortin's and Mr. Upton's notes on F. Q. i. i. 20. TODD.

remember, is in his deſcription of the dragon, killed by the knight of the red croſs, in the laſt Canto of his firſt Book. The tail of this dragon, he tells you, wanted but very little of being three furlongs in length; the blood, that guſhes from his wound, is enough to drive a water-mill; and his roar, is like that of a hundred hungry lions, B. i. C. xi. ſt. 11, 22, 37.

The fourth claſs of faults in Spenſer's Allegories, conſiſts of ſuch as ariſe from their not being well invented. The reader will eaſily, I believe, allow me here, the three following poſtulata. That, in introducing Allegories, one ſhould conſider whether the thing is fit to be repreſented as a perſon, or not. Secondly; that, if you chooſe to repreſent it as a human perſonage, it ſhould not be repreſented with any thing inconſiſtent with the human form or nature. And thirdly; that, when it is repreſented as a man, you ſhould not make it perform any action, which no man in his ſenſes would do.

Spenſer ſeems to have erred againſt the firſt of theſe maxims, in thoſe lines in his deſcription of the cave of Deſpair, B. iv. C. v. ſt. 38.

——" They for nought would from their worke refraine,
" Ne let his ſpeeches come unto their eare:
" And eke the breathfull bellowes blew amaine,
" Like to the northren winde, that none could heare:
" Thoſe Penſiveneſs did move; and Sighes the bellows weare."

Was a poet to ſay that ſighs are "the bellows that blow up the fire of love," that would be only a metaphor: a poor one indeed; but not at all improper: but here they are realiſed, or rather metamorphoſed into bellows; which I could never perſuade myſelf to think any way proper. Spenſer is perhaps guilty of the ſame ſort of fault, in making Gifts, or Munera, a woman, B. v. C. ii. ſt. 9, 10, &c:

though that may be only a misnomer; for, if he had called her Bribery, one should not have the same objection. But the grossest instance in him of this kind, is in the ninth Canto of the Second Book, where he turns the human body into a castle; the tongue, into the porter that keeps the gate; and the teeth, into two and thirty warders[i] dressed in white: See 21 to the end of the canto. Spenser seems to have erred against the second of these maxims, in representing the rigid execution of the laws under the character of a man[k] all made up of

[i] *dressed in white.*] Mr. Warton, who also reprehends this description, relates that these warders are "*clad in white;*" but Mr. Spence and Mr. Warton are incorrect; for the poet's information is, that these warders were

——————" all armed bright
" In glistring steele."—st. 26.

This subject is farther discussed in a subsequent page. TODD.

[k] *of a man all made up of iron;*] It is doubtful whether this idea be wholly of Spenser's invention, or borrowed partly from the ancients; for they speak of one *Talus*, (or rather *Talo*,) a severe law-giver in Crete. Τον ΤΑΛΩ, τον χαλκεν της Κρητης περιπολον, Lucian, tom. i. p. 804. ed. Blaeu. They might call him "the brasen guardian of Crete," because he secured them by his laws, affixed in the most publick places, on plates of brass; but whether they had any idea of this *Talus*, as a brasen man, I know not. SPENCE.

The character of executing justice, attributed by the poet to *Talus*, is agreeable to that which he bears in ancient story; nor has Spenser greatly varied from antiquity in the make of this wonderful man; for he is there said to be formed of brass; and, by our author, of iron. See Plato, in *Minoe*, Plat. Opp. vol. i. p. 230. ed. Serran. Νομοφυλακι γαρ αυτω [Ραδαμανθω] εχρητο ὁ Μινως κατα αςυ· τα δε κατα την αλλην Κρητην τω ΤΑΛΩ. Ο γαρ ΤΑΛΩΣ τρις περιηει τε ενιαυτε κατα τας κωμας, φυλαττων τες νομες εν αυταις εν χαλκοις γραμματειοις εχων γεγραμμενες· ὁθεν ΧΑΛΚΟΥΣ εκληθη.

As to the circumstance of Talus traversing the isle of Crete, it exactly corresponds with what Spenser says afterwards of his iron man, who did the same in Ierne, F. Q. v. vii. 26. Plato has told us, that *Talus* was denominated brasen, on account of his

iron, B. v. C. i. ſt. 12; and Bribery, (or the lady Munera, before mentioned,) as a woman with

carrying the laws about him, written in braſen tables; but Apollonius informs us, that he was actually made of braſs, and invulnerable, *Argon.* L. iv. ver. 1645.

Αλλ' ηϊοι το μεν αλλο δεμας, κ) γυια, τέυχλο
Χαλκειο, κ) αρρηκλος· ὑπαι δε οι εσκε τενοντος
Συριγξ ἀιμαλοεσσα καλα σφυρον· αὐλαρ ὁ τηγε
Λειπλος υμην ζωης εχε πειρατα κ) θανατοιο.

Apollonius likewiſe takes notice of his circuiting Crete three times a year, ib. ver. 1648.

Τρις περι χαλκειοις Κρητην ποσι δινευσκε.

Apollodorus will farther illuſtrate this matter. "Ενθενδε αναχθεντες [Αργοναυται] κωλυονται Κρητη προσοισχειν ὑπο ΤΑΛΩ· τουτον ὁι μεν τω χαλκω γενος ειναι λεγουσιν· ὁι δε ὑπο Ηφαιστου Μινω δοθηναι· ὁς ην ΚΑΛΚΟΥΣ ΑΝΗΡ· ὁι δε Ταυρον αὐτον λεγουσιν. Ειχε δε φλεβα μιαν απο αυχενος καταβεβυσμενην αχρι σφυρων· κατα δε το δερμα της φλεβος ηλος διηρτο χαλκους. Ουτος ὁ ΤΑΛΩΣ τρις εκαστης ἡμερας την νησον περιβοχαζων ετηρει." Bibliothec. b. i. c. 26. This marvellous ſwiftneſs of Talus is likewiſe referred to by our author, F. Q. v. i. 20. And is alluded to by Catullus, in his Ode to Camerius, where he tells him that he ſhould not be able to purſue him, *Car.* lvi.

" Non *Cuſtos* ſi ego fingar ille *Cretum.*"

Orpheus, or rather Onomacritus, calls *Talus*, in his *Argonauticks*, v. 1348. Χαλκειον τριγιγαντα, "The braſen triple-giant." The circumſtance of *Talus's* iron flail is added from our author's imagination. T. WARTON.

Juſtice is attended with power ſufficient to execute her righteous doom. The moral is apparent; and the moral ſhould lead us to underſtand the fable; which yet ſeems to me to have been miſunderſtood. Who is ignorant of the hiſtory of *Talus*, mentioned by Plato, Apollonius Rhodius, &c. and by almoſt all the mythologiſts? But Spenſer's *Talus* is not the *Cretan Talus*; though imaged from him. He was a *judge;* this is an *executioner*. He was ſaid to have been a *braſen* man; imaging the laws which were engraven in *braſen tables.*

———" Nec verba minacia fixo
" *Ære* legebantur." Ov. *Met.* i. 91.

Theſe laws he is ſaid to have carried about with him, when he went his circuit in Crete, and partly from his ſeverity, and partly from the tables of braſs which he carried about with him, he was called a braſen man, ὄθεν χαλκῆς ἐκλήθη, ſays Plato in *Minos.* But how properly does Spenſer depart from ancient

golden hands, and ſilver feet, B. v. C. ii. ſt. 10: and againſt the third, where he deſcribes Deſire, as holding coals of fire in his hands and blowing them up into a flame, B. iii. C. xii. ſt. 91: which laſt particular is ſome degrees worſe than Arioſto's bringing in Diſcord, in his *Orlando Furioſo*, with a flint and ſteel, to ſtrike fire in the face of Pride, C. xviii. ſt. 34.

The fifth ſort of faults is when the allegorical perſonages, though well invented, are not well marked out. There are many inſtances of this in Spenſer, which are but too apt to put one in mind of the fancifulneſs and whims of [1] Ripa and Ve-

mythology, having a mythology of his own? Spenſer's Talus is no *judge*; therefore not a *braſen* man: but he is an *executioner*, an IRON man, imaging his unfeeling and rigid character. UPTON.

[1] *Ripa and Venius.*] Ripa was the author of an Italian work, entitled *Iconologia*, which has been tranſlated into Engliſh and ſix other languages; and has been, it ſeems, thought a good model! Amongſt his odd figures, Flattery is repreſented by a lady with a flute in her hand, and a ſtag at her feet; becauſe ſtags are ſaid to love muſick ſo, as to ſuffer themſelves to be taken if you play to them on a flute. Beauty, by a naked lady, with a globe and compaſſes in her hand, and her head in a cloud; becauſe, the true idea of beauty is hard to be conceived.—Fraud, by a woman with two different faces and heads, with two hearts in one hand and a maſk in the other, &c. &c. Theſe ſurely are inſtances of improper and unnatural allegories; and I might be able perhaps to give ten times as many of the ſame kind, was I to conſult all the ſtrange figures he has given us in this work.

Venius was the author of a work, conſiſting of ſeveral allegorical pictures taken from the works of Horace, and therefore called *Horace's Emblems*. He was a Dutch painter, and born at Leyden in 1556. He ſtudied at Antwerp in the moſt flouriſhing times of that ſchool, and was the famous Rubens's maſter. In ſpite of all this, his patterns are almoſt as full of faults as Ripa's; though his faults are of a very different kind; Ripa's allegorical fancies being defective, moſt commonly, as far-fetched and obſcure; whereas Venius's faults are generally

nius. Thus, in one Canto, Doubt is repreſented as walking with a [m] ſtaff, that ſhrinks under him, B. iii. C. xii. ſt. 10; Hope, with an aſpergoire, or the inſtrument the Roman catholicks uſe for ſprinkling ſinners with holy water, ib. ſt. 13; Diſſimulation, as twiſting two clews of ſilk together, ib. ſt. 14; Grief, with a pair of pincers, ib. ſt. 16; and Pleaſure, with an humble-bee in a phial, ib. ſt. 18: and in another, (in the proceſſion of the months and ſeaſons,) February is introduced in a waggon, drawn by two fiſhes, B. vii. C. ii. ſt. 43; May, as riding on Caſtor and Pollux, ib. ſt. 34: June is mounted on a crab, ib. ſt. 35; October, on a ſcorpion, ib. ſt. 39: and November comes in, on a Centaur, all in a ſweat; becauſe, (as the poet obſerves,) he had juſt been fatting his hogs, ib. ſt. 40.

owing to his following his author in too literal and frivolous a manner. Thus, if Horace ſays, "Miſce ſtultitiam conſiliis brevem," Venius takes *brevis* perſonally; and ſo repreſents Folly as a little ſhort child, of not above three or four years old.—In the emblem, which anſwers Horace's "Rarò antecedentem ſceleſtum deſeruit pede Pœna claudo," you have Puniſhment with a wooden leg; and, for "Pulvis et umbra ſumus," a dark-burying vault, with duſt ſprinkled about the floor, and a ſhadow walking upright between two ranges of urns.—For, "Virtus eſt vitium fugere, & Sapientia prima ſtultitia caruiſſe," you ſee ſeven or eight Vices purſuing Virtue, and Folly juſt at the heels of Wiſdom, &c. &c. In his ſingle figures we meet with Envy eating part of her own heart; Poverty diſtinguiſhed by a cabbage, becauſe ſhe lives upon herbs; Labour, carrying an ox's head on his back; and Fear with a hare ſtanding upon his ſhoulders, &c. SPENCE.

[m] *with a ſtaff, that ſhrinks under him,*] The poet's words are,

"And on a *broken reed* he ſtill did ſtay
"His feeble ſteps, *which ſhrunck when hard thereon he lay:*"

And he probably adopted the idea from the Aſſyrian's inſulting emblem of Pharaoh, king of Egypt, II *Kings* xviii. 21. "Now, behold, thou truſteſt upon *the ſtaff of this* BRUISED REED, even upon Egypt, *on which if a man lean*, it will go into his hand, and pierce it: ſo is Pharaoh, &c." TODD.

This might, full as well, have been ranged under my ſixth and laſt claſs of faults in Spenſer's Allegories; conſiſting of ſuch inſtances as, I fear, can ſcarce be called by any ſofter name, than that of Ridiculous Imaginations. Such, I think, is that [n] idea of Ignorance, in the firſt Book, where he is made to move with the back part of his head foremoſt, C. viii. ſt. 31; and that of Danger, in the fourth, with Hatred, Murder, Treaſon, &c. in his back, C. x. ſt. 16, 17, and 20. Such is the ſorrowful lady, with a bottle for her tears, and a bag to put her repentance into; and both running out almoſt as faſt as ſhe puts them in, B. vi. C. viii. ſt. 24. Such is the thought of a vaſt giant's ſhrinking into an empty form, like a bladder, B. i. C. viii. ſt. 24; the horſes of Night foaming tar, B. i. C. v. ſt. 28; Sir Guyon putting a padlock on the tongue of Occaſion, B. ii. C. iv. ſt. 12; and Remorſe nipping St. George's heart, B. i. C. x. ſt. 27.

Had Spenſer formed his Allegories on the plan of the ancient poets and artiſts, as much as he did from Arioſto and the Italian allegoriſts, he might have followed nature much more cloſely; and would not have wandered ſo often into ſuch ſtrange and inconſiſtent imaginations. I am apt to believe, that he conſidered the *Orlando Furioſo*, in particular, as a poem wholly ſerious; though the author of it certainly wrote it partly in jeſt. There are

[n] *that idea of Ignorance*, &c.] The perſonifications of Ignorance, and of Pride, are admired by Mr. Upton. Ignorance ſeems, in ſome reſpect, to be copied from Dante. See the note on F. Q. i. viii. 31. And a man inflated, puffed up, or blown up, is a common expreſſion for a proud man. See *Coloſſ.* ii. 18. "Vainly puffed up by his fleſhly mind." And, as Mr. Upton adds, *Rev.* xvii. 8. Θηρίον, ὃ ἦν, καὶ οὐκ ἔστι, which, tranſlated in the words of Spenſer, is, *that monſtrous maſs, which thou ſaweſt, was, and now nothing of it is left.* See F. Q. i. viii. 24. TODD.

ſeveral lines and paſſages in it, that muſt have been intended for burleſque; and they ſurely conſider that poem in the trueſt light, who conſider it as a work of a mixed nature; as ſomething between the profeſſed gravity of Taſſo, and the broad laugh of Berni and his followers. Perhaps Spenſer's taking ſome things to be ſaid ſeriouſly, which Arioſto meant for ridicule, may have led him now and then to ſay things that are ridiculous, where he meant to be very ſerious.

However that be, we may reaſonably conclude, from ſo great failures as I have mentioned in ſo great a man, (whether they ariſe from his too much indulging the luxuriance of his own fancy, or from his copying after ſo irregular a pattern,) that it would be extremely uſeful for our poets in general, to follow the plan of Allegory, as far as it is ſettled to their hands by the ancients; at leaſt, till ſome modern may have invented and eſtabliſhed ſome better plan for them to go upon; a thing, which I do not expect to ſee done in our days. SPENCE.

MR. WARTON'S

REMARKS

ON THE

PLAN AND CONDUCT OF THE FAERIE QUEENE.

WHEN the works of Homer and of Ariſtotle began to be reſtored and ſtudied in Italy, when the genuine and uncorrupted ſources of ancient poetry and ancient criticiſm were opened, and every ſpecies of literature at laſt emerged from the depths of Go-

thick ignorance and barbarity; it might have been expected, that, inſtead of the romantick manner of poetical compoſition introduced and eſtabliſhed by the Provencial bards, a new and more legitimate taſte of writing would have ſucceeded. With theſe advantages it was reaſonable to conclude, that unnatural events, the machinations of imaginary beings, and adventures entertaining only as they were improbable, would have given place to juſtneſs of thought and deſign, and to that decorum which nature dictated, and which the example and the precept of antiquity had authoriſed. But it was a long time before ſuch a change was effected. We find Arioſto, many years after the revival of letters, rejecting truth for magick, and preferring the ridiculous and incoherent excurſions of Boyardo to the propriety and uniformity of the Grecian and Roman models. Nor did the reſtoration of ancient learning produce any effectual or immediate improvement in the ſtate of criticiſm. Beni, one of the moſt celebrated criticks of the ſixteenth century, was ſtill ſo infatuated with a fondneſs for the old Provencial vein, that he ventured to write a regular diſſertation[a], in which he compares Arioſto with Homer.

[a] " Comparazione di T. Taſſo con Omero e Virgilio, inſieme con la difeſa dell' Arioſto paragonato ad Omero, &c."
T. WARTON.

Mr. Warton appears not to have known the following work, which exhibits a proof of ſtill greater infatuation in the cauſe of Arioſto. " Della Nuova Poeſia overo delle Difeſe del Furioſo, Dialogo. Del Signor Gioſeppe Malateſta. Nel qual non pur ſi riſponde alle oggettioni, che ſi muouono contra queſto Poema; & ſi moſtra, che egli è compoſto ſecondo i veri, & piu legitimi precetti Poetici; mà ſi fà toccar con mano, *che d'artificio, & di eccellenza ſupera l'opere maggiori di* VERGILIO, *& di* HOMERO; &c." Printed at Verona, in 1589, 12mo. The author, in the dedication of this work to the

Triſſino, who flouriſhed a few [b] years after Arioſto, had taſte and boldneſs enough to publiſh an epick poem [c], written in profeſſed imitation of the *Iliad*. But this attempt met with little regard or applauſe for the reaſon on which its real merit was founded. It was rejected as an inſipid and unintereſting performance, having few devils or enchantments to recommend it. To Triſſino ſucceeded Taſſo, who, in his *Gieruſaleme Liberata*, took the ancients for his guides; but was ſtill too ſenſible of the popular prejudice in favour of ideal beings, and romantick adventures, to neglect or omit them entirely. He had ſtudied, and acknowledged the beauties of claſſical purity. Yet he ſtill kept his firſt and favourite acquaintance, the old Provencial poets, in his eye. Like his own Rinaldo, who after he had gazed on the diamond ſhield of truth, and with ſeeming reſolution was actually departing from Armida and her enchanted gardens, could not help looking back upon them with ſome remains of fondneſs. Nor did Taſſo's Poem, though compoſed in ſome meaſure on a regular plan, give its author, among the Italians, at leaſt, any greater ſhare of eſteem and reputation on that account. Arioſto, with all his extravagancies, was ſtill preferred. The ſuperiority of the *Orlando Furioſo* was at length eſtabliſhed by a formal decree of the Academicians della Cruſca, who, amongſt other literary debates, held a ſolemn court of enquiry concerning the merit of both poems.

Duke of Ferrara, calls the *Orl. Furioſo*, "DIUINO POEMA del miracoloſo Arioſto." TODD.

[b] He died 1550. Arioſto 1535. T. WARTON.

[c] *L'Italia Liberata* di Goti, 1524. It is in blank verſe, which the author would have introduced inſtead of the *Terza* Rima of Dante, or the *Ottava* of Boccace. T. WARTON.

Such was the prevailing taſte, when Spenſer projected the *Faerie Queene:* a poem, which according to the practice of Arioſto, was to conſiſt of allegories, enchantments, and romantick expeditions, conducted by knights, giants, magicians, and fictitious beings. It may be urged that Spenſer made an unfortunate choice, and diſcovered but little judgement, in adopting Arioſto for his example, rather than Taſſo, who had ſo evidently exceeded his rival, at leaſt in conduct and decorum. But our author naturally followed the poem which was moſt celebrated and popular. For, although the French criticks univerſally gave the preference to Taſſo, yet, in Italy, the partiſans on the ſide of Arioſto were by far the moſt powerful, and conſequently in England: for Italy, in the age of queen Elizabeth, gave laws to our iſland in all matters of taſte, as France has done ever ſince. At the ſame time it may be ſuppoſed, that, of the two, Arioſto was Spenſer's favourite; and that he was naturally biaſſed to prefer that plan which would admit the moſt extenſive range for his unlimited imagination. What was Spenſer's particular plan, in conſequence of this choice, and how it was conducted, I now proceed to examine.

[d] The poet ſuppoſes, that the FAERIE QUEENE, according to an eſtabliſhed annual cuſtom, held a magnificent feaſt, which continued twelve days; on each of which, reſpectively, twelve ſeveral complaints are preſented before her. Accordingly, in order to redreſs the injuries which were the occaſion of theſe ſeveral complaints, ſhe diſpatches, with proper commiſſions, twelve different Knights, each of which, in the particular adventure allotted to him, proves an example of ſome particular virtue, as of holineſs,

[d] See Spenſer's Letter to Sir W. Raleigh, &c. T. WARTON.

temperance, juſtice, chaſtity; and has one complete Book aſſigned to him, of which he is the hero. But beſides theſe twelve knights, ſeverally exemplifying twelve moral virtues, the poet has conſtituted one principal knight, or general hero, viz. PRINCE ARTHUR. This perſonage repreſents Magnificence; a virtue which is ſuppoſed to be the perfection of all the reſt. He moreover aſſiſts in every Book, and the end of his actions is to diſcover and win GLORIANA, or *Glory*. In a word, in this character the poet profeſſes to pourtray, "THE IMAGE OF A BRAVE KNIGHT PERFECTED IN THE TWELVE PRIVATE MORAL VIRTUES."

It is evident that our author in eſtabliſhing one hero, who ſeeking and attaining one grand end, which is GLORIANA, ſhould exemplify one grand character, or a brave Knight perfected in the twelve private moral virtues, copied the caſt and conſtruction of the ancient Epick. But, ſenſible as he was of the importance and expediency of the unity of the hero and of his deſign, he does not, in the mean time, ſeem convinced of the neceſſity of that unity of action, by the means of which ſuch a deſign ſhould be properly accompliſhed. At leaſt, he has not followed the method practiſed by Homer and Virgil, in conducting their reſpective heroes to the propoſed end.

It may be aſked with great propriety, how does ARTHUR execute the grand, ſimple, and ultimate deſign, intended by the poet? It may be anſwered, with ſome degree of plauſibility, that by lending his reſpective aſſiſtance to each of the twelve Knights, who patronize the twelve virtues, in his allotted defence of each, ARTHUR approaches ſtill nearer and nearer to *Glory*, till at laſt he gains a complete poſſeſſion. But ſurely to aſſiſt is not a ſufficient ſervice. This ſecondary merit is inadequate to the

reward. The poet ought to have made this "brave Knight" the leading adventurer. ARTHUR ſhould have been the principal agent in vindicating the cauſe of Holineſs, Temperance, and the reſt. If our hero had thus, in his own perſon, exerted himſelf in the protection of the twelve virtues, he might have been deſervedly ſtyled the perfect Pattern of all, and conſequently would have ſucceeded in the taſk aſſigned, the attainment of Glory. At preſent he is only a ſubordinate or acceſſory character. The difficulties and obſtacles which we expect him to ſurmount, in order to accompliſh his final achievement, are removed by others. It is not he who ſubdues the dragon, in the firſt Book, or quells the magician Buſirane, in the third. Theſe are the victories of St. George and of Britomart. On the whole, the twelve Knights do too much for ARTHUR to do any thing; or at leaſt, ſo much as may be reaſonably required from the promiſed plan of the poet. While we are attending to the deſign of the hero of the book, we forget that of the hero of the poem. Dryden remarks, "We muſt do Spenſer that juſtice to obſerve, that magnanimity [magnificence] which is the true character of Prince Arthur, ſhines throughout the whole poem; and ſuccours the reſt when they are in diſtreſs[e]." If the magnanimity of Arthur did, in reality, thus ſhine in every part of the poem with a ſuperiour and ſteady luſtre, our author would fairly ſtand acquitted. At preſent it burſts forth but ſeldom, in obſcure and interrupted flaſhes. "To ſuccour the reſt when they are in diſtreſs," is, as I have hinted, a circumſtance of too little importance in the character of this univerſal champion. It is a ſervice to be performed in the cauſe of the hero of the Epick Poem by ſome

[e] Dedication to the Tranſlation of Juvenal. T. WARTON.

dependant or inferiour chief, the buſineſs of a Gyas or a Cloanthus.

On the whole, we may obſerve, that Spenſer's adventures, ſeparately taken as the ſubject of each ſingle Book, have not always a mutual dependance upon each other, and conſequently do not properly contribute to conſtitute one legitimate poem. Hughes, not conſidering this, has advanced a remark in commendation of Spenſer's critical conduct, which is indeed one of the moſt blameable parts of it. "If we conſider the firſt Book as an entire work of itſelf, we ſhall find it to be no irregular contrivance. There is one principal action, which is completed in the twelfth Canto, and the ſeveral incidents are proper, as they tend either to obſtruct or promote it[f]."

As the heroick poem is required to be one WHOLE, compounded of many various parts, relative and dependant, it is expedient that not one of thoſe parts ſhould be ſo regularly contrived, and ſo completely finiſhed, as to become a WHOLE of itſelf. For the mind, being once ſatisfied in arriving at the conſummation of an orderly ſeries of events, acquieſces in that ſatisfaction. Our attention and curioſity are in the midſt diverted from purſuing, with due vigour, the final and general cataſtrophe. But while each part is left incomplete, if ſeparated from the reſt, the mind ſtill eager to gratify its expectations, is irreſiſtibly and imperceptibly drawn from part to part, 'till it receives a full and ultimate ſatisfaction from the accompliſhment of one great event, which all thoſe parts, following and illuſtrating each other, contributed to produce.

Our author was probably aware, that by conſtituting twelve ſeveral adventures for twelve ſeveral

[f] See before, p. xxv. TODD.

heroes, the want of a general connection would often appear. On this account, as I preſume, he ſometimes reſumes and finiſhes, in ſome diſtant Book, a tale formerly begun and left imperfect. But, as numberleſs interruptions neceſſarily intervene, this proceeding often occaſions infinite perplexity to the reader. And it ſeems to be for the ſame reaſon, that, after one of the twelve Knights has achieved the adventure of his proper Book, the poet introduces him, in the next Book, acting perhaps in an inferiour ſphere, and degraded to ſome leſs dangerous exploit. But this conduct is highly inartificial: for it deſtroys that repoſe which the mind feels after having accompanied a hero, through manifold ſtruggles and various diſtreſſes, to ſucceſs and victory. Beſides, when we perceive him entering upon any leſs illuſtrious attempt, our former admiration is in ſome meaſure diminiſhed. Having ſeen him complete ſome memorable conqueſt, we become intereſted in his honour, and are jealous concerning his future reputation. To attempt, and even to achieve, ſome petty poſteriour enterpriſe, is to derogate from his dignity, and to ſully the tranſcendant luſtre of his former victories.

Spenſer perhaps would have embarraſſed himſelf and the reader leſs, had he made every Book one entire detached poem of twelve Cantos, without any reference to the reſt. Thus he would have written twelve different Books, in each of which he might have completed the pattern of a particular virtue in twelve Knights reſpectively: at preſent he has remarkably failed, in endeavouring to repreſent all the virtues exemplified in one. The poet might either have eſtabliſhed TWELVE KNIGHTS without an ARTHUR, or an ARTHUR without TWELVE KNIGHTS. Upon ſuppoſition that Spenſer was reſolved to characteriſe the twelve moral virtues, the

former plan perhaps would have been beſt: the latter is defective as it neceſſarily wants ſimplicity. It is an action conſiſting of twelve actions, all equally great and unconnected between themſelves, and not compounded of one uninterrupted and coherent chain of incidents, tending to the accompliſhment of one deſign.

I have before remarked, that Spenſer intended to expreſs the character of a hero perfected in the twelve moral virtues, by repreſenting him as aſſiſting in the ſervice of all, till at laſt he becomes poſſeſſed of all. This plan, however injudicious, he certainly was obliged to obſerve. But in the third Book, which is ſtyled the Legend of Chaſtity, Prince Arthur does not ſo much as lend his aſſiſtance in the vindication of that virtue. He appears indeed; but not as an agent, or even an auxiliary, in the adventure of the Book.

Yet it muſt be confeſſed, that there is ſomething artificial in the poet's manner of varying from hiſtorical preciſion. This conduct is rationally illuſtrated by himſelf [z]. According to this plan, the reader would have been agreeably ſurpriſed in the laſt Book, when he came to diſcover that the ſeries of adventures, which he had juſt ſeen completed, were undertaken at the command of the FAERIE QUEENE; and that the Knights had ſeverally ſet forward to the execution of them, from her annual birth-day feſtival. But Spenſer, in moſt of the Books, has injudiciouſly foreſtalled the firſt of theſe particulars; which certainly ſhould have been concealed 'till the laſt Book, not only that a needleſs repetition of the ſame thing might be prevented, but that an opportunity might be ſecured of ſtriking the reader's mind with a circumſtance new and unexpected.

[z] Letter to Sir W. Raleigh. T. WARTON.

But notwithſtanding the plan and conduct of Spenſer, in the poem before us, is highly exceptionable, yet we may venture to pronounce, that the ſcholar has more merit than his maſter in this reſpect; and that the *Faerie Queene* is not ſo confuſed and irregular as the *Orlando Furioſo*. There is indeed no general unity which prevails in the former: but, if we conſider every book, or adventure, as a ſeparate poem, we ſhall meet with ſo many diſtinct, however imperfect, unities, by which an attentive reader is leſs bewildered, than in the maze of indigeſtion and incoherence, of which the latter totally conſiſts, where we ſeek in vain either for partial or univerſal integrity:

——— " Cum nec pes nec caput *uni*
" Reddatur *formæ*." Hor. *Art. Poet.* v. 8.

Arioſto has his admirers, and moſt deſervedly. Yet every claſſical, every reaſonable critick muſt acknowledge, that the poet's conception in celebrating the MADNESS, or, in other words, deſcribing the irrational acts, of a hero, implies extravagance and abſurdity. Orlando does not make his appearance till the eighth book, where he is placed in a ſituation not perfectly heroick. He is diſcovered to us in bed, deſiring to ſleep. His ultimate deſign is to find Angelica, but his purſuit of her is broken off in the thirtieth book; after which there are ſixteen books, in none of which Angelica has the leaſt ſhare. Other heroes are likewiſe engaged in the ſame purſuit. After reading the firſt ſtanza, we are inclined to think, that the ſubject of the poem is the expedition of the Moors into France, under the emperor Agramante, to fight againſt Charlemagne; but this buſineſs is the moſt inſignificant and inconſiderable part of it. Many of the heroes perform exploits equal, if not ſuperiour, to thoſe of

Orlando; particularly Ruggiero, who cloſes the poem with a grand and important achievement, the conqueſt and death of Rodomont. But this event is not the completion of a ſtory carried on, principally and perpetually, through the work.

This ſpirited Italian paſſes from one incident to another, and from region to region, with ſuch incredible expedition and rapidity, that one would think he was mounted upon his winged ſteed Ippogrifo. Within the compaſs of ten ſtanzas, he is in England and the Heſperides, in the earth and the moon. He begins the hiſtory of a knight in Europe, and ſuddenly breaks it off to reſume the unfiniſhed cataſtrophe of another in Aſia. The reader's imagination is diſtracted, and his attention harraſſed, amidſt the multiplicity of tales, in the relation of which the poet is at the ſame inſtant equally engaged. To remedy this inconvenience, the compaſſionate expoſitors have affixed, in ſome of the editions, marginal hints, informing the bewildered reader in what book and ſtanza the poet intends to recommence an interrupted epiſode. This expedient reminds us of the aukward artifice practiſed by the firſt painters. [h] However, it has proved the means of giving Arioſto's admirers a

[h] *However, it has proved the means of giving Arioſto's admirers a clear comprehenſion of his ſtories*, &c.] There was a work of another kind publiſhed, in the age of Spenſer, calculated to augment the fame of Arioſto, and to excite a deſire in the reader, by the curious expoſitions given of particular paſſages, to peruſe the whole of ſuch a marvellous compoſition. It was entitled "Bellezze del Furioſo di M. Lodovico Arioſto; Scielte da Oratio Toſcanella: Con gli Argomenti et Allegorie de i Conti: Con l'Allegorie de i nomi proprii principali dell' opera: et co i luochi communi dell' autore per ordine di alfabeto; del medeſimo." Printed at Venice, in 1574. 4to. The work is embelliſhed with the uſual ornaments of that period, wooden cuts well deſigned and well finiſhed. TODD.

clear comprehenſion of his ſtories, which otherwiſe they could not have obtained, without much difficulty. This poet is ſeldom read a ſecond time in order; that is, by paſſing from the firſt canto to the ſecond, and from the ſecond to the reſt in ſucceſſion: by thus purſuing, without any regard to the proper courſe of the books and ſtanzas, the different tales, which though all ſomewhere finiſhed, yet are at preſent ſo mutually complicated, that the incidents of one are perpetually claſhing with thoſe of another. The judicious Abbe du Bos obſerves happily enough, that "Homer is a geometrician in compariſon of Arioſto." His miſcellaneous contents cannot be better expreſſed than by the two firſt verſes of his exordium.

"Le Donne, i Cavalier, l'Arme, gli Amori,
"Le Corteſie, l'audaci Impreſe, io canto."

But it is abſurd to think of judging either Arioſto or Spenſer by precepts which they did not attend to. We, who live in the days of writing by rule, are apt to try every compoſition by thoſe laws which we have been taught to think the ſole criterion of excellence. Critical taſte is univerſally diffuſed, and we require the ſame order and deſign which every modern performance is expected to have, in poems where they never were regarded or intended. Spenſer, (and the ſame may be ſaid of Arioſto,) did not live in an age of planning. His poetry is the careleſs exuberance of a warm imagination and a ſtrong ſenſibility. It was his buſineſs to engage the fancy, and to intereſt the attention by bold and ſtriking images[1], in the formation, and the diſpoſi-

[1] Monteſquieu has partly characteriſed Spenſer, in the judgement he has paſſed upon the Engliſh poets, which is not true with regard to all of them. "Leurs poetes auroient plus ſouvent cette rudeſſe originale de l'invention, qu' une cer-

tion of which, little labour or art was applied. The various and the marvellous were the chief ſources of delight. Hence we find our author ranſacking alike the regions of reality and romance, of truth and fiction, to find the proper decorations and furniture for his fairy ſtructure. Born in ſuch an age, Spenſer wrote rapidly from his own feelings, which at the ſame time were naturally noble. Exactneſs in his poem would have been like the cornice which a painter introduced in the grotto of Calypſo. Spenſer's beauties are like the flowers in Paradiſe:

——— " Which not nice Art
" In beds and curious knots, but Nature boon
" Pour'd forth profuſe, on hill, and dale, and plain,
" Both where the morning ſun firſt warmly ſmote
" The open field, and where the unpierc'd ſhade
" Imbrown'd the noon-tide bowers." *Par. L.* B. iv. 241.

If the *Faerie Queene* be deſtitute of that arrangement and economy which epick ſeverity requires, yet we ſcarcely regret the loſs of theſe while their place is ſo amply ſupplied, by ſomething which more powerfully attracts us: ſomething, which engages the affections, the feelings of the heart rather than the cold approbation of the head. If there be any poem, whoſe graces pleaſe, becauſe they are ſituated beyond the reach of art, and where the force and faculties of creative imagination delight, becauſe they are unaſſiſted and unreſtrained by thoſe of deliberate judgement, it is THIS. In reading Spenſer if the critick is not ſatisfied, yet the reader is tranſported. T. WARTON.

" taine delicateſſe que donne le gout: on y trouveroit quelque " choſe qui approcheroit plus de la force de M. Ange, que de " la grace du Raphael." L'Eſprit du Loix. liv. 19. chap. 27. The French criticks are too apt to form their general notions of Engliſh poetry, from our fondneſs for Shakſpeare.

T. WARTON.

MR. WARTON'S

REMARKS

ON

SPENSER'S IMITATIONS FROM OLD ROMANCES.

ALTHOUGH Spenſer formed his *Faerie Queene* upon the fanciful plan of Arioſto, yet it muſt be confeſſed, that the adventures of his knights are a more exact and immediate copy of thoſe which we meet with in old romances, or books of chivalry, than of thoſe which form the *Orlando Furioſo*. Arioſto's knights exhibit ſurpriſing examples of their proweſs, and achieve many heroick actions. But our author's knights are more profeſſedly engaged in revenging injuries, and doing juſtice to the diſtreſſed; which was the proper buſineſs, and ultimate end of the ancient knight-errantry. And thus though many of Spenſer's incidents are to be found in Arioſto, ſuch as that of blowing a horn, at the ſound of which the gates of a caſtle fly open, of the vaniſhing of an enchanted palace or garden after ſome knight has deſtroyed the enchanter, and the like; yet theſe are not more peculiarly the property of Arioſto, than they are common to all ancient romances in general. Spenſer's firſt Book is, indeed, a regular and preciſe imitation of ſuch a ſeries of action as we frequently find in books of chivalry. For inſtance; A king's daughter applies to a knight, that he would relieve her father and mother, who are cloſely confined to their caſtle, upon account of a vaſt and terrible dragon, that had ravaged their country, and perpetually laid wait to deſtroy them.

The knight ſets forward with the lady, encounters a monſter in the way, is plotted againſt by an enchanter, and, after ſurmounting a variety of difficulties and obſtacles, arrives at the country which is the ſcene of the dragon's devaſtation, kills him, and is preſented to the king and queen, whom he has juſt delivered; marries their daughter, but is ſoon obliged to leave her, on account of fulfilling a former vow.

It may be moreover obſerved, that the circumſtance of each of Spenſer's twelve knights, departing from one place, by a different way, to perform a different adventure, exactly reſembles that of the ſeven knights entering upon their ſeveral expeditions, in the well-known romance, entitled *The Seven Champions of Chriſtendom* [k]. In fact, theſe miraculous books were highly faſhionable; and chivalry, which was the ſubject of them, was ſtill practiſed and admired, in the age of queen Elizabeth. See Holinſhead's *Chronicles*, vol. iii. p. 1315.

Among others, there is one romance which Spenſer ſeems more particularly to have made uſe of. It

[k] *entitled The Seven Champions of Chriſtendom.*] Mr. Warton, in a note on his Hiſtory of Engliſh Poetry, vol. ii. p. 230, ſays that this hiſtory was compiled in the reign of James the firſt, by one Richard Johnſon. But this is a miſtake. For I have ſeen the *original* ſecond Part of this romance, which is dated ſeveral years before James came to the throne. Richard Johnſon, a poetaſter both in the reigns of Elizabeth and James, was indeed the author; as appears by the dedication of the ſecond Part, which ſeems to have been publiſhed ſome time after the firſt. Of the firſt Part I have never ſeen a copy. Of the ſecond, the following is the title, "The ſecond Part of the famous Hiſtory of the ſeauen Champions of Chriſtendome. Likewiſe ſhewing the princely proweſſe of Saint Georges three Sonnes, the liuely Sparke of Nobilitie. With many other memoriall atchieuements worthy the golden ſpurres of knighthood. Lond. Printed for Cuthbert Burbie, &c. 1597." Bl. l. 4to. In the poſſeſſion of Iſaac Reed, Eſq. TODD.

is entitled, [*La*] MORTE [*d'*] ARTHUR, *The Lyfe of King Arthur, and of his noble Knyghtes of the round table, and in thende the dolorous deth of them all.* This was tranſlated into Engliſh from the French, by one Sir Thomas Maleory, Knight, and printed by W. Caxton, 1485. It has been reprinted twice or thrice: the laſt edition is dated 1634. From this fabulous hiſtory our author has borrowed many of his names, viz. Sir Triſtram, Placidas, Pelleas, Pellenore, Percivall, and others. As to Sir Triſtram, he has copied from this book the circumſtances of his birth and education with much exactneſs. Spenſer informs us that Sir Triſtram was born in Cornwall, &c. F. Q. vi. ii. 28.

" And Triſtram is my name, the onely heire
" Of good king Meliogras, which did rayne
" In Cornewale."———

And afterwards, ſt. 30.

——" The countrie wherein I was bred,
" The which the fertile Lioneſſe is hight."

Theſe particulars are drawn from the romance abovementioned. " There was a knight Meliodas [Meliogras], and he was lord and king of the country of Lyones—and he wedded king Markes ſiſter of Cornewale." The iſſue of which marriage, as we are afterwards told, was Sir Triſtram, B. ii. C. 1. Mention is then made, in our romance, of Sir Triſtram's baniſhment from Lyons into a diſtant country, by the advice, and under the conduct, of a wiſe and learned counſellor named Governale. A circumſtance alluded to by Spenſer in theſe verſes, F. Q. vi. ii. 30.

" So taking counſell of a wiſe man red,
" She was by him adviz'd to ſend me quight
" Out of the countrie, wherein I was bred,
" The which the fertile Lioneſſe is hight."

Sir Triſtram's education is thus deſcribed in the next ſtanza.

" All which my daies I have not lewdly ſpent,
" Nor ſpilt the bloſſome of my tender yeares
" In ydleſſe, but as was convenient
" Have trained bene with many noble feres
" In gentle thewes and ſuch like ſemely leres;
" 'Mongſt which my moſt delight hath alwaies been
" To hunt the ſalvage chace among my peres
" Of all that raungeth in the foreſt greene,
" Of which none is to me unknowne that e'er was ſeene.

" Ne is there hauke that mantleth her on pearch,
" Whether high-tow'ring, or accoaſting low,
" But I the meaſure of her flight doe ſearch,
" And all her pray and all her dyet knowe."

All this is agreeable to what is related in the romance. After mention being made of Triſtram's having learned the language of France, courtly behaviour[1], and ſkill in chivalry, we read the following paſſage. " As he growed in might and ſtrength, he laboured ever in hunting and hawking; ſo that we never read of no gentleman, more, that ſo uſed himſelfe therein.—And he began good meaſures of blowing of blaſts of venery [hunting] and chaſe, and of all manner of vermeins; and all theſe termes have we yet of hawking and hunting, and therefore the booke of venery, of hawking and hunting, is called *the book of Sir Triſtram.*" B. ii. C. 3. And in another place King Arthur thus addreſſes Sir Triſtram. " For of all manner of hunting thou beareſt the priſe; and of all meaſures of blowing

[1] *courtly behaviour,* &c.] Neither Spenſer nor Mr. Warton have particulariſed a circumſtance in the education of this knight, which the old book records. See the *Hiſt. of Kynge Arthur,* bl. l. fol. Impr. by Tho. Eaſt, without date. B. viii. C. 3. " How Sir Tryſtram de Lyones was ſent into Fraunce and had one to gouerne him, named Gouernale; and how he learned to *harpe,* hawke, and hunte." TODD.

thou art the beginner; and of all the termes of hunting and hawking ye are the beginner." B. ii. C. 91.

In Tuberville's treatiſe *Of Falconrie*, &c. Sir Triſtram is often introduced as the patron of field-ſports. A huntſman thus ſpeaks, p. 96. edit. 4to. 1611.

" Before the King I come report to make,
" Then huſhe and peace for noble *Triſtram's* ſake."

And in another place, p. 40.

" Wherefore who lyſt to learn the perfect trade
" Of venerie, &c.———
" Let him give ear to ſkillfull *Triſtram's* lore."

Many of the precepts, contained in the *Book of Sir Triſtram*, are often referred to in this treatiſe of Tuberville.

From this romance our author alſo took the hint of his BLATANT BEAST; which is there called the QUESTING BEAST, B. ii. C. 53. " Therewithall the King ſaw coming towards him the ſtrangeſt beaſt that ever he ſaw, or heard tell off.—And the noyſe was in the beaſts belly like unto the *Queſtin* of thirtie couple of houndes." The QUESTING BEAST is afterwards more particularly deſcribed. " That had in ſhap an head like a ſerpent's head, and a body like a liberd, buttocks like a lyon, and footed like a hart; and in his body there was ſuch a noyſe, as it had been the noyſe of thirtie couple of houndes *Queſtyn*, and ſuch a noyſe that beaſt made whereſoever he went." He is alſo called the GLATISANT BEAST. ibid. B. ii. C. 98. " Tell them that I am the knight that followeth the *Glatiſant Beaſt*, that is to ſay, in Engliſh, the QUESTING BEAST, &c." Spenſer has made him a much more monſtrous animal than he is here repreſented to be, and in general has varied from this deſcription. But there is one circumſtance in Spenſer's

repreſentation, in which there is a minute reſemblance, viz. ſpeaking of his mouth, F. Q. vi. xii. 27.

" And therein were a thouſand tongues empight,
" Of ſundry kindes, and ſundry quality;
" Some were of dogs that barked night and day,
" And ſome, &c."———

By what has been hitherto ſaid, perhaps the reader may not be perſuaded, that Spenſer, in his BLATANT BEAST, had the QUESTING BEAST of our romance in his eye. But the poet has himſelf taken care to inform us of this: for we learn, from the romance, that certain knights of the round table were deſtined to purſue [m] the QUESTING BEAST perpetually without ſucceſs: which Spenſer, ſpeaking of this BLATANT BEAST, hints at in theſe lines, F. Q. vi. xii. 39.

" Albe that long time after Calidore
" The good Sir Pelleas him took in hand,
" And after him Sir Lamoracke of yore,
" And all his brethren born in Britaine land;
" Yet none of them could ever bring him into band."

[m] *to purſue the* QUESTING BEAST] The adventure of the QUESTING BEAST, or, as it is called, LA BESTE GLATISSANT, makes a conſiderable figure in the old romance of *Le Cheualier aux armes dorée.* The deſcription of this Beaſt, which cloſely reſembles the account in *La Morte d' Arthur*, is alſo decorated with circumſtances, which I am ſurpriſed at not finding in the poetry of Spenſer. See *L'hyſtoire du Cheualier aux armes doree*, &c. 4to. Paris, ſans date, en lettres gothiques. Sign. F. i. b. " Quand le Cheualier vint aupres de la cauerne, il regarda, & vit lune des merueilleuſes beſtes du monde, & la plus terrible quoncques auoit veue. Celle beſte auoit teſte de ſerpent, & *le col dune beſte que les Sarrazins nomment Dagglor, & eſtoit le col tant merueilleux que toutes les couleurs du monde y apparoiſſoyent ordonneement aſſiſes & compaſſées, & vous aduertis que la reuerberatiõ des couleurs qui ſentremeſloiẽt au ray du ſoleil eſtoit tant delectable a regarder que* &c." The chapter is entitled, " Comme le Cheualier aux armes doree ſe partit pour aller trouuer la pucelle Neronnes ſa dame, & par le chemin il trouua la BESTE GLATISSANT, laquelle il ſubiugua, &c." TODD.

Sir Lamoracke and Sir Pelleas are two very valourous champions of Arthur's round table.

This romance ſupplied our author with the ſtory of the mantle made of the [n] beards of knights, and locks of ladies. The laſt circumſtance is added by Spenſer, F. Q. vi. i. 13.

" For may no knight nor lady paſſe along
" That way, (and yet they needs muſt paſſe that way
" By reaſon of the ſtreight and rocks among)
" But they that Ladies lockes doe ſhave away,
" And that Knights berd for toll, which they for paſſage pay."

Afterwards, in ſt. 15.

" His name is Crudor, who through high diſdaine,
" And proud deſpight of his ſelfe-pleaſing mynd,
" Refuſed hath to yeeld her love againe,
" Untill a mantle ſhe for him do fynd,
" With berds of Knights and lockes of Ladies lynd."

Thus in *La Morte d' Arthur:* "Came a meſſenger—ſaying, that king Ryence had diſcomfited and overcomen eleaven knights, and everiche of them did him homage; and that was this; they gave him their beards cleane flayne of as much as there was: wherefore the meſſenger came for king Arthur's berd: for king Ryence had purfeled a mantell with king's beards, and there lacked for one place of the mantell. Wherefore he ſent for his berd; or elſe hee would enter into his lands, and brenn and ſley, and never leave, till he have thy head and beard." B. i. C. 24. Drayton, in his *Polyolbion*,

[n] *Immenſe Beards* ſeem to have had a wonderful influence in the proper economy of an enchantment. Thus we ſee the barber, who was to perſonate the Squire of the Princeſs Micomicona has " una gran barba, &c." D. Quix. parte prim. c. 26. libro 3. And the Counteſs of Trifaldi's Squire is deſcribed parte 2. lib. vii. c. 36. as wearing " la mas larga, la mas horrida, &c." T. WARTON.

ſpeaks of a coat compoſed of the beards of kings. He is celebrating king Arthur, *Song* iv.

"As how great Rithout's ſelf he ſlew in his repair,
"And raviſht Howel's niece, young Helena the fair.
"And for a trophie brought the giant's coat away,
"Made of the beards of kings."———

An ancient ballad [o] on this ſubject is alſo printed in P. Enderbie's *Cambria Triumphans*, fol. 1661. p. 197.

But Drayton, in theſe lines, manifeſtly alludes to a paſſage in Geoffry of Monmouth; who informs us, that a Spaniſh giant, named Ritho, having forcibly conveyed away, from her guard, Helena the niece of duke Hoel, poſſeſſed himſelf of St. Michael's Mount in Cornwall, from whence he made frequent ſallies, and committed various outrages; that, at laſt, king Arthur conquered this giant, and took from him a certain coat, which he had been compoſing of the beards of kings, a vacant place being left for king Arthur's beard. See *Orig. & Geſt. Reg. Brit.* B. x. 13.

And though further proofs of Spenſer's copying this romance are perhaps ſuperfluous, I ſhall add, that Spenſer has quoted an authority for an ancient cuſtom from *La Morte d' Arthur* in his *View of Ireland*. "The knights in ancient times uſed to wear their miſtreſſes or lover's ſleeve upon their arms, as appeareth by that which is written of Sir Launcelot, that he wore the ſleeve of the Faire Maid of Aſteloth in a tournay: whereat queen Genever was much diſpleaſed." This is the paſſage in *La Morte d' Arthur*: "When queen Genever wiſt that Sir Launcelot beare the red ſleeve of the Faire Maide

[o] *on this ſubject*] See alſo Mr. Warton's note on *The Boy and the Mantle*, cited in this Eſſay, and the Song of KING RYENCE in Percy's *Reliques of Anc. Eng. Poetry*, vol. iii. p. 25. 4th edit. TODD.

of Aſtolat, ſhe was nigh out of her minde for anger." P. iii. Ch. 119.

There is great reaſon to conclude, not only from what has already been mentioned concerning Spenſer's imitations from this romantick hiſtory of king Arthur and his knights, but from ſome circumſtances which I ſhall now produce, that it was a favourite and reigning romance about the age of queen Elizabeth; or at leaſt one very well known and much read at that time. Spenſer in the *Shepherd's Calendar* has the following paſſage, *Aprill*:

" And whither rennes this bevie of ladies bright
" Raunged in a row?
" They been all *Ladies of the Lake* behight,
" That unto her go."

Upon the words *Ladies of the Lake*, E. K. the old commentator on the paſtorals has left us the following remark. " *Ladies of the Lake* be nymphes: for it was an old opinion among the antient heathens, that of every ſpring and fountaine was a goddeſſe the ſoveraine; which opinion ſtucke in the minds of men not many years ſince by meanes of certain fine fablers, or looſe lyers; ſuch as were the authors of *king Arthur* the great:—Who tell many an unlawfull leeſing of the *Ladies of the Lake*." Theſe fine fablers or looſe lyers, are the authors of the romance above-mentioned, viz. *La Morte d' Arthur*, in which many miracles are performed, and much enchantment is conducted, by the means and interpoſition of the LADY OF THE LAKE. Now it ſhould be obſerved, that the LADY OF THE LAKE was introduced to make part of queen Elizabeth's entertainment at Kenelworth; as evidence of which, I ſhall produce a paſſage from an ancient book entitled, A LETTER, *whearein part of the entertainment vntoo the queens majeſty, at Killingwoorth-caſtl in Warwickſheer, in this ſoomers*

progreſs, 1575, is ſignified[p]. The paſſage is this. "Her highneſs all along this tilt-yard rode vnto the inner gate, next the baſe coourt of the caſtl: where the LADY OF THE LAKE (famous in *king Arthur's book*) with too nymphes waiting upon her, arrayed all in ſylks, attended her highneſs comming, from the midſt of the pool, whear, upon a moovabl iland, bright-blazing with torches, ſhe, floting to land, met her majeſty with a well-penned meter, and matter, after this ſort; firſt of the auncientée of the caſtl; whoo had been owners of the ſame een till this day, moſt allweys in the hands of the earls of Leyceter; hoow ſhee had kept this lake ſins king Arthurs days, and now, vnderſtanding of her highneſs hither comming, thought it both office, and duetie, in humble wiſe, to diſcouer her, and her eſtate, offering up the ſame, her lake, and pooer therein; with promiſe of repayr to the coourt. It pleaſed her highneſs too thank this lady, &c."

[p] Killingworth-caſtle was early made the theatre of romantick gallantries; and was the place where tilts and tournaments, after a long diſuſe, were re-eſtabliſhed in their original ſplendour by Roger earl of Mortimer, in the reign of Edward I. Thus earl Mortimer, his grandſon, to Q. Iſabell, in Drayton's *heroical Epiſtles:*

"My grandſon was the firſt ſince Arthur's reign
"That the round table rectified again;
"To whoſe great court at Kenilworth did come
"The peerleſs knighthood of all Chriſtendom."

Where ſays the note,—"Roger Mortimer erected the round table at Kenelworth, after the antient order of king Arthur's table, with the retinue of 100 knights, and 100 ladies in his houſe, for the entertaining ſuch adventurers as came thither from all parts of Chriſtendom." Walſingham mentions the re-eſtabliſhment of this table at Kenelworth. Hearne has printed from the Red book of the Exchequer, a curious Latin Inſtrument of Richard I. concerning the places of holding turnaments in England, where Kenilworth is ſpecified among the reſt. See "Tho. Hearnii præfat. ad *Gul. Neubrig. Hiſt.* pag. xlix, l." It is alſo printed in Selden, *De Duello.* T. WARTON.

Gaſcoyne, in a little narrative, called the *Princely Pleaſures of Kenelworth Caſtle*, gives us ſome of the above-mentioned metre, written by Ferrers, one of the contributors to the *Mirrour for Magiſtrates*, of which theſe may ſerve as a ſpecimen.

" I am the lady of this pleaſant lake,
" Who ſince the time of great king Arthur's reigne,
" That here with royall court aboade did make,
" Have led a lowring life in reſtleſs paine;
" Till now that this your third arrival here,
" Doth cauſe me come abroad, and boldly thus appeare.

" For after him ſuch ſtormes this caſtle ſhooke,
" By ſwarming Saxons firſt, who ſcourgde this land
" As forth of this my poole I neer durſt looke, &c.

She is afterwards introduced complaining to the queen, that ſir Bruſe had inſulted her for doing an injury to Merlin, an incident related in *La Morte d' Arthur;* and that he would have put her to death had not Neptune delivered her, by concealing her in that lake; from which confinement the queen is afterwards ſuppoſed to deliver her, &c.

Without expatiating upon the nature of ſuch a royal entertainment as this, I ſhall obſerve from it, that as the [q] LADY OF THE LAKE was a very popu-

[q] *the* Lady of the Lake *was a very popular character in the reign of Queen Elizabeth, ſo conſequently the romance*, &c.] I muſt obſerve that this LADY is alſo introduced in the romance of *Palmerin of England*. She ſends a letter to the " Emperour of Conſtantinople, which gives him at large to underſtand what ſhould happen to the young Prince Palmerin;" and which is ſigned, " *By her, who is more in duty then by pen or words ſhe can any way diſcloſe*, THE LADIE OF THE LAKE." See the Engliſh tranſl. bl. l. 4to. P. i. Ch. viii. A damoſell, mounted on a white courſer, and armed, is the bearer of this letter; and, to the queſtion of the emperour, *who this Lady of the Lake ſhould be*, ſhe returns this anſwer, expreſſive of her abſolute confidence in the power of her fair employer: " Noble ſir, ſhe is altogether vnknown of me, but thus much I dare boldly aſſure your Majeſty, that *what her letter preſenteth, ſhall bee performed in this worthy yong Prince.*" TODD.

lar character in the reign of queen Elizabeth, ſo conſequently the romance, which ſupplied this fiction, was at the ſame time no leſs popular. We may add, that it is not improbable that Spenſer might allude in the above-cited verſes to ſome of the circumſtances in this part of the queen's entertainment; for queen Eliſabeth, the *Fayre Eliſa*, is the lady whom the LADIES OF THE LAKE are repreſented as repairing to, in that eclogue[r]. Nor is it improbable that this lady was often exhibited upon other occaſions: nor is it improper to remark in this place, that Ben Jonſon has introduced her, together with king Arthur and Merlin, in an entertainment before the court of James I. called, *Prince Henries Barriers.*

The above ancient letter acquaints us, that the queen was entertained with a ſong from this romance, which is a corroborative proof of it's popularity at that time. "A minſtrall came forth with a ſollem ſong warranted for ſtory out of *king Arthur's acts*, the firſt book, 24. whereof I gat a copy, and that is this.

"So it fell out on a Pentecoſt day
"When king Arthur, &c."

This is the ſong above hinted at, where mention is made of king Ryence demanding the beard of King Arthur. In the ſame letter, a gentleman who ſhewed ſome particular feats of activity before the queen, is ſaid to be "very cunning in ſens, and

[r] Spenſer's Paſtorals were publiſhed about four years after this entertainment. The firſt edition is dated 1579. It is a thin quarto; printed in the black letter, with the commentary of E. K. perhaps Edward King. Some have thought that his name was Kerke: I ſuppoſe, becauſe Spenſer, in his letters to Harvey, mentions his lodging with one Mrs. Kerke, and, in the ſame, ſends E. K.'s compliments to Harvey. T. WARTON.

And Camden refers to this hiſtory of king Arthur, as to a book familiarly known to the readers of his age. *Remains*, printed in 1604. Art. *Names*. Speaking of the Name TRISTRAM, he obſerves, "I know not whether the firſt of his name was chriſtned by king Arthur's fabler." Again, of LAUNCELOT he ſpeaks, "Some think it to be no auncient name, but forged by the writer of king Arthur's hiſtory, for one of his douty knights." And of GAWEN, "A name deviſed by the author of king Arthur's table."

To this we may add, that Milton manifeſtly hints at it in the following lines, *Par. Reg.* B. ii. 359.

——"Damſels met in foreſts wide
"By knights of Logris, or of Lyones,
"Lancelot, or Pelleas, or Pellenore."

Theſe are Sir Lancelot (or Sir Meliot) of Logris; Sir Triſtram of Lyones, and king Pellenore, who are often mentioned in *La Morte d' Arthur*, and repreſented as meeting beautiful damſels in deſolate foreſts: and probably he might have it in his eye when he wrote the following, as the Round Table is expreſsly hinted at, *Manſus*, v.

"Siquando indigenas revocabo in carmina reges,
"Arturumque etiam ſub terris bella moventem,
"Aut dicam INVICTÆ ſociali fœdere MENSÆ
"Magnanimos Heroas."

To which we may ſubjoin, *Par. L.* B. i. 579.

——"What reſounds
"In fable, or romance, of Uther's ſon,
"Begirt with Britiſh and Armoric knights."

Before I leave this romance, I muſt obſerve, that Arioſto has been indebted to it; I do not mean to the old tranſlation, which Spenſer made uſe of. He has drawn his enchanter Merlin from it, and in theſe verſes refers to a particular ſtory concerning

him, quoted above. Bradamante is ſuppoſed to viſit the tomb of Merlin, C. iii. 10.

" Queſta è l' antica e memorabil grotta,
" Ch' edificò Merlino, il ſavio mago;
" Che forſe recordare odi taldotta,
" Dove ingannollo la DONNA DEL LAGO.
" Il ſepolcro è qui giu, dove corrotta
" Giace la carne ſua; dov' egli vago
" Di ſatisfare a lei, che gliel ſuaſe,
" Vivo corcoſſi, e morto ci rimaſe."

This deſcription of Merlin's tomb, ſays Harington, the tranſlator of Arioſto, in a marginal note, is out of the *book of king Arthur*. Arioſto has transferred the tomb from Wales into France. He afterwards feigns, that the prophetical ſculpture in Maligigi's cave was performed by Merlin's enchantment, C. xxvi. 39.

" Merlino, il ſavio incantator Britanno,
" Fe' far la fonte al tempo del re Arturo,
" E di coſe, ch' al mondo hanno a venire,
" La fe' da buoni artefici ſcolpire."

He alſo mentions ſome of the names of the knights of our romance. When Renaldo arrives in Great Britain, the poet takes occaſion to celebrate that iſland for its ſingular achievements in chivalry, and for having produced many magnanimous champions; theſe are,

——————" Triſtano,
" Lancillotto, Galaſſo, Artu, e Galuano." C. iv. 52.

Afterwards, Triſtram makes a great figure, in C. xxxii.

From this romance is alſo borrowed Arioſto's [t] tale of the enchanted cup, C. ii. 34; which, in

[t] *tale of the* ENCHANTED CUP,] " Some magical teſt of female fidelity," ſays an acute and elegant writer, " ſeems to have been faſhionable among the romance-writers. In this

Caxton's old tranſlation, is as follows. "By the way they met with a knight, that was ſent from

tale [*Court Mantel*] we have a mantle: in the romance of Triſtan, and in that of Perceval, it is a *drinking-horn* or *cup*; a fiction which has been borrowed both by Arioſto and Fontaine; as the mantle probably ſuggeſted to Spenſer his Florimel's girdle." Notes to The Mantle made amiſs, Way's *Fabliaux*, 1796.—Mr. Warton, in the Additions to his ſecond volume of the Hiſtory of Engliſh poetry, cites a ſimilar experiment both of male and female fidelity from *La Lai du Corn*: "A magical *horn*, richly garniſhed, the work of a Fairy, is brought, by a beautiful boy riding on a fleet courſer, to a ſumptuous feaſt held at Caerleon by king Arthur, in order to try the fidelity of the knights and ladies, who are in number ſixty thouſand. Thoſe who are falſe, in drinking from this horn, ſpill their wine. The only ſucceſsful knight, or he who accompliſhes the adventure, is Garaduc or Cradok."

In the romance of *Palmerin of England*, I may add, a *cup* of dark congealed tears (ſo rendered by magick) is made a teſt of knightly loyalty; and the adventure is ſuch, that "if any knight advance himſelfe to this cup, and is not a faithfull and conſtant louer, the teares ſhould remain dark and frozen." Theſe tears were ſhed by the only daughter of a king into a cup, during her captivity on account of her intrigue with a knight. She is delivered of a daughter, and dies. Her father "excellent well ſeene in the Art of Magicke," placed the child in an enchanted tower, and then "took this cup, wherein he congealed the tears, and brought them into ugly blackneſſe. And at the houre of his death (ſeeing his kingdome ſhould remain deſtitute of an heire to ſucceed him) he commanded this cup ſhould be carried into all princes courts in the world, to paſſe the hands of many noble knights, vntill [the] teares came to the firſt eſtate and condition; ſo ſhould the knight be found that ſurpaſſeth all other in worthineſſe and conſtancy of love, as alſo that is able to expell and end the enchantment of the Princeſſe Leonarda, who joyning mariage with her ſhall gouerne the ſcepter and diademe of Thrace," or, if vowed to another, ſhall aſſign her a huſband.—"Then aroſe a great noyſe among the knights, who deſired *to try the cup, becauſe their ladies ſhould be better aſſured of their conſtant love.*" Many attempt the adventure, but without ſucceſs. At length Florendos and Albayzer achieve it: The cup then "received a farre more brightneſſe then euer it had before, and the teares were brought into ſuch an eſtate as though they had not beene

Morgan le Faye to king Arthur; and this knight had a faire horne all garniſhed with gold; and the horne had ſuch a virtue, that there might no ladie or gentlewoman drink of that horne, but if ſhee were true to her huſband; and if ſhee were falſe, ſhee ſhould ſpill all the drinke; and ſhee were true unto her lord, ſhee might drink peaceably, &c." C. xlii. 98. Afterwards many trials are made with this cup. Arioſto's copy begins with the following verſes,

" Ecco un Donzello, a chi l' ufficio tocca,
" Pon ſu la menſa un bel napo d' or fino.
" Di fuor di gemme, e dentro pien di vino."

The inimitable Fontaine has new moulded this ſtory from Arioſto, under the title of *La coupe enchantee.*

As it is manifeſt, from a compariſon of paſſages, that Arioſto was intimately converſant in this romance; ſo I think we may fairly ſuppoſe that he drew from it the idea of his Orlando running mad with jealouſy. In *La Morte d'Arthur*, Sir Lancelot, ſmitten with a jealous fit, is driven to madneſs, in which ſtate he continues for the ſpace of two years, performing a thouſand different pranks, no leſs extravagant than thoſe of Orlando; and, like him, at laſt he recovers his ſenſes. A popular and ridiculous romance was a ſufficient hint for what we think a fine effort of poetry.

I had forgot to remark before, that our author has borrowed the name of Materaſta's [Malecaſta's] caſtle from that of Lancelot in *La Morte d'Arthur:*

——— " The goodly frame
" And ſtately port of *Caſtle Joyeous,*" F. Q. iii. i. 31.

frozen at all." Firſt Part of the Hiſt. of Palmerin of England, 4to. bl. l. Engliſh tranſlation, Ch. 90, 91, 92. TODD.

Lancelot's Caſtle is ſtyled, by Caxton, *Joyous gard*, or caſtle [u].

This romance, or at leaſt the ſtories formed from it, ſometimes furniſhed matter for theatrical exhibitions, as we learn from Shakſpeare, II. *Part Hen.* IV. A. iii. S. iv. "SHALLOW. I remember at Mile-end Green, when I lay at Clements-inn, I was Sir Dagonet in *Arthur's Show.*" Where Theobald remarks, "The only intelligence I have gleaned of this worthy Wight [Sir Dagonet] is from Beaumont and Fletcher, in their *Knight of the Burning Peſtle.*" Sir Dagonet is an important character in *La Morte d'Arthur.* The *magnificent* Arthur bore a conſiderable part in the old pageants. Thus, relating the marriage of prince Arthur, ſon of Henry VII. ſays Bacon, "In the devices and conceits of the triumphs of this marriage—*you may be ſure* that king Arthur the Briton, &c. was not forgotten." In our author's age, we find him introduced among the entertainments exhibited at the ſplendid reception of lord Leiceſter. "Over the entrance of the court-gate was placed aloft upon a ſcaffold, as it had been in a cloud or ſkie, *Arthur of Britaine*, whom they compared to the earl." Holing. *Hiſt. Engl.* vol. iii. p. 1426. Sidney, as appears from a curious converſation between B. Jonſon and Drummond of Hawthornden, recorded by the latter, intended to turn all the ſtories of the *Arcadia* into the admired legend of Arthur and his Knights. In his *Defence of Poeſie* he plainly hints at Caxton's romance. "I dare ſay, that *Orlando Furioſo*, or "honeſt King *Arthur* [his *hiſtory*] will never diſ-

[u] So Skelton, in the *Crowne of Lawrell*, p. 53, ed. ut ſupr. "Of the paiants [pageants] that were played in *Joyous Garde.*"
T. WARTON.

pleaſe a ſoldier." Ad Calc. *The Counteſſe of Pembroke's Arcadia*, edit. 1638, p. 558.

Caxton's recommendation of this book to the knights of England, conveys a curious picture of the times[x]. "O ye Knyghts of Englond! where is the cuſtom and uſage of noble chyvalry that was uſid in thoſe dayes? What do you now but go to the baynes, [baths], and playe at dyſe? And ſome not well adviſed, uſe not honeſt and good rule, agayn all order of knighthood. Leve this, leve it: And rede the noble volumes of *Saynt Greal*, of *Lancelot*, of *Galaad*, of *Triſtram*, of *Perſeforeſt*, of *Percyval*, of *Gawayne*, and many mo: There ſhall ye ſee *manhode*, *curtoys*, and *gentlenes*. And loke in latter dayes of the noble actes ſyth the conqueſt: as in king Richard's dayes, *Cuer de Lion*: Edward I. and III. and his noble ſones: Syr Robert Knolles, &c. Rede Froiſſart. Alſo beholde that victorious and noble king, Harry the fifthe, &c." Aſcham however tells us, "I know when God's bible was baniſhed the court, and *La Morte d'Arthur* received into the prince's chamber." See his *Scholemaſter*, &c. 4to. 1589. b. 1. p. 25.

In the hall of the caſtle of Tamworth, in Warwickſhire, there is an old rude painting on the wall, of Sir Lancelot du Lake, and Sir Turquin, drawn in a gigantick ſize, and tilting together. On Arthur's Round Table, as it is called, in the caſtle of Wincheſter, ſaid to be founded by Arthur, are inſcribed in ancient characters, the names of twenty-four of his knights, juſt as we find them in *La Morte d'Arthur*. This table was hanging there, in the year 1484, and was even then very old, being at that

[x] From the boke of the Ordre of Chyvalry, or Knighthood: tranſlated out of Frenſhe, and imprinted by William Caxton. Without date; perhaps 1484. 4to. T. WARTON.

time, by tradition, called *Arthur's round table*[y]. I preſume, that in commemoration of Arthur's inſtitution, and in direct imitation of his practice, in later ages, a round table, inſcribed with his knights, was uſually fixed in ſome publick place, wherever any magnificent turney was held, on which probably the combatants were afterwards feaſted. It is well known that tournaments were frequently celebrated in high ſplendor at Wincheſter; and this is perhaps one of thoſe very tables. [z] It was partly on account of a round table being thus actually exhibited, that theſe exerciſes were familiarly called by the hiſtorians of the middle age, *Tabula* or *Menſa Rotunda*. Thus Walter Hemingford, to mention no more inſtances: "Eodem anno [1280] *Tabula Rotunda* tenebatur ſumptuosè apud Warewyk[a]."

[y] See Caxton's Preface to *La Morte d'Arthur*. T. WARTON.

[z] *It was partly on account* &c.] Harington, in the Notes on his tranſlation of *Orlando Furioſo*, B. iv. tells us, that Arthur "inſtituted an order of the knights of the round table *oncly* (as it ſeemes) *of ſome meriment of hunting, or ſome pleaſant exerciſes*." TODD.

[a] Vit. Edv. I. edit. Hearne, vol. i. p. 7. See Note, ſupr. p. lxxv. It was often a *general* name for a tournament. However, every common tournament was not always ſtrictly called ſo. "Non ut in haſtiludio illo quod *communiter* et *vulgariter* TORNEAMENTUM dicitur, ſed potius in illo ludo militari qui MENSA ROTUNDA dicitur, vires ſuas attemperarent." Matt. Paris, p. 1147. It was perhaps a *peculiar ſpecies* of turney, ſuch as was revived at Kenelworth-caſtle, by earl Mortimer. At ſuch a tournament as this, Chaucer's knight had often been the leading or principal champion, *Prol.* 51.

"At Alleſſandre he was when it was won,
"Full oft timis he had *the* BORDE begon,
"In Pruce."—

But Speght (Gloſſ. Ch.) ſays, "that, being often among the Knights of the Teutonick order in Pruſſia, he was, for his worthineſs, placed at the upper end of the table, before any, of what nation ſoever." T. WARTON.

Some writers ſay, that king Arthur firſt inſtituted the *Round Table*, at Cairleon, in Monmouthſhire; others, at Camelot, in Somerſetſhire. Both theſe are mentioned in *La Morte d'Arthur*, as places where Arthur kept his court, with his knights. In the Pariſh of Lanſannan, in Denbighſhire, on the ſide of a ſtony rock is a circular area, cut out of the rock, having twenty-four ſeats, which they call Arthur's *Round Table*. However, its firſt and original eſtabliſhment is generally ſuppoſed to have been at Wincheſter. Harding, in his *Chronicle* of Engliſh Kings from Brutus to Edward IV. in whoſe reign he wrote, tells us, that Uther Pendragon, Arthur's father, founded the *Round Table* at Wincheſter, chiefly for the recovery of *Sangreal*, but in commemoration of his marriage with Igerne. Lond. 1543. edit. Grafton. fol. 61. Joſeph of Arimathea is likewiſe introduced on this occaſion.

" And at the day he weddid her and cround,
" And ſhe far forth with child was then begonne,
" To comfort her he ſet the ROUND TABLE
" At *Wincheſter*, of worthieſt knights alone,
" Approved beſt in knighthood of their fone,
" Which TABLE ROUND, *Joſeph of Arimathie*,
" For brother made of the *Saint Gral* only.
" In which he made the ſige perilous,
" Where none ſhould ſit, without grete miſchief,
" But ONE that ſhould be *moſt religious*
" Of knights all, and of the *round table* CHIEF,
" The *Saint Gral* that ſhould recover and acheve.

The ONE *moſt religious*, who alone was qualified to ſit in the *ſige perilous*, and who achieved and won the *ſangreal*, is Sir Galahad, Sir Lancelot's ſon.

In Caxton's romance, king Arthur's dowry with queen Guenever, is ſaid to be the *Round Table*,

made by her father Uther. Her father, king Leodegrance, ſays, "I ſhall ſend him a gift that ſhall pleaſe him more, [than lands] for I ſhall give him the *Table Round*, the which *Uther Pendragon gave me*[d]."

There is another ancient romance, for ſo it may be called, though written in verſe, which Spenſer apparently copies, in prince Arthur's combat with the dragon, F. Q. i. xi. 29, 30, 31, 32, 33, 34, 35, 36. The miraculous manner in which the knight is healed, our author drew from this old poem, entitled, *Sir Bevis of Southampton.*

"What for weary, and what for faint,
"Sir Bevis was neere attaint:
"The dragon followed on Bevis ſo hard,
"That as he would have fled backward,
"There was a well as I weene,
"And he ſtumbled right therein.
"Then was Sir Bevis afraid and woe,
"Leſt the dragon ſhould him ſloe:
"Or that he might away paſſe,
"When that he in the well was.
"Then was the well of ſuch vertu
"Through the might of Chriſt Jeſu,
"For ſometime dwelled in that land
"A virgin full of Chriſtes ſand,
"That had been bathed in that well,
"That ever after, as men can tell,
"Might no venomous worme come therein,
"By the virtue of that virgin,
"Nor nigh it ſeven foot and more:
"Then Bevis was glad therefore,
"When he ſaw the Dragon fell
"Had no power to come to the well.
"Then was he glad without faile,
"And reſted awhile for his availe,
"And drank of the water of his fill,
"And then he leapt out of the well,

[d] La Morte d'Arthur, i. 45. T. WARTON.

" And with *Morglay*, his brand
" Aſſailed the Dragon, I underſtand:
" On the Dragon he ſtrucke ſo faſt, &c. [e]"

After which the Dragon ſtrikes the knight with ſuch violence, that he falls into a ſwoon, and tumbles as it were lifeleſs into the well, by whoſe ſovereign virtue he is revived.

" When Bevis was at the ground
" The water made him whole and ſound,
" And quenched all the venim away,
" This well ſaved Bevis that day."

And afterwards,

" But ever when Bevis was hurt ſore,
" He went to the well and waſhed him thore;
" He was as whole as any man,
" And ever as freſh as when he began."

It may be obſerved, that this poem of Sir Bevis is in that ſhort meaſure, which was frequently ſung to the harp even in queen Elizabeth's time: a cuſtom which probably deſcended from the ancient bards. The author of *The Arte of Engliſh poeſie*, printed in 1589, thus ſpeaks of it. " So on the other ſide doth the overbuſie and too ſpeedy returne of one manner of tune, too much annoy, and, as it were, glut the eare, unleſs it be in ſmall and popular muſickes ſong by theſe cantabanqui upon benches and barrels heads, where they have none other audience than boyes, or country fellowes, that paſſe by them in the ſtreete; or elſe by blind harpers, or ſuch like taverne-minſtrels, that give a fit of mirth for a groat; and their matters being, for the moſt part, ſtories of old time; as, the *Tale of Sir Topas*, the *Reportes of Bevis of Southampton*, *Guy of Warwicke*, *Adam Bell*, and *Clymme of the*

[e] We have much the ſame Miracle in the *Seven Champions*. 1. 2. T. WARTON.

Clough, and ſuch other old *Romances* or *hiſtorical Rhymes*, made purpoſely for recreation of the common people at chriſtmaſſe diners, and brideales; and in tavernes, and alehouſes, and ſuch places of baſe reſort: alſo they be uſed in carols and rounds, and ſuch light or laſcivious poemes, which are commonly more commodiouſly uttered by theſe buffoons and VICES in plays, than by any other perſon: ſuch were the rimes of Skelton (uſurping the name of a poet laureate) being in deede but a rude rayling rimer, and all his doings ridiculous; he uſed both ſhort diſtances and ſhort meaſures, pleaſing only the popular eare; in our courtly MAKER we baniſh them utterly." B. ii. c. 9. Hence it appears, that Chaucer's pieces, or at leaſt legends drawn from him, were, at that time, ſung to the harp; for the tale, or rime, of Sir Topas is a poem of Chaucer now extant: ſo the Italians, at preſent, ſing Taſſo and Arioſto. Adam Bell and Clym of the Clough were two famous archers[f]: the former of which is, on that account, alluded to by Shakſpeare.

The ſame author, in another place, ſpeaks of this kind of entertainment, by which we may conjecture that it was not always confined to ſo vulgar an audience. "We ourſelves, who compiled this treatiſe, have written for pleaſure, a little *brief romance*, or hiſtorical ditty, in the Engliſh tong, of the iſle of Great-Britaine, in ſhort and long meeters; and by breaches or diviſions to be more commodiouſly ſung to the harpe in places of aſſembly, where the company ſhall be deſirous to hear of old adventures, and valiaunces of noble knights in times paſt; as are

[f] *two famous archers*:] The ſkill in archery of theſe two noted outlaws rendered them formerly as famous in the North of England, as Robin Hood and his companions were in the midland counties. See Percy's *Reliques of Anc. Eng. Poetry*, 4th ed. vol. i. p. 154. TODD.

thoſe of *king Arthur, and his knights of the round table*; Sir Bevys of Southampton, Guy of Warwicke, and ſuch other like." B. i. c. 19.

But to return: the circumſtance of the Dragon not being able to approach within ſeven feet of this well, is imitated by our author, where he mentions another water, which in like manner preſerves the knight, F. Q. i. xi. 49.

" But nigh thereto the ever-damned beaſt
" Durſt not approache, for he was mortal made,
" And all that life preſerved did deteſt,
" Yet he it oft adventur'd to invade."

We feel a ſort of malicious triumph in detecting the latent and obſcure ſource, from whence an original author has drawn ſome celebrated deſcription: yet this, it muſt be granted, ſoon gives way to the rapture that naturally reſults from contemplating the chymical energy of true genius, which can produce ſo noble a tranſmutation; and whoſe virtues are not less efficacious and vivifying in their nature, than thoſe of the miraculous water here diſplayed by Spenſer.

I take this opportunity of mentioning, by the way, that our author, in his Dragon-encounters, circumſtantially adopts all the incidents which occur on this article in romances.

An ingenious correſpondent has communicated to me an old ballad, or metrical romance, called *The Boy and the Mantle*, on which Spenſer's conceit of *Florimel's girdle* is evidently founded. A boy brings into king Arthur's hall, at Cairleon, a magical mantle, by which trial is made of the fidelity of each of the ladies of the ſeveral knights [s].

[s] Manuſcript Collection of old Ballads, No. 89. T. WARTON. *The Boy and the Mantle* is now the firſt piece in the third volume of Percy's Reliques of Ancient Engliſh Poetry; to whom the Manuſcript collection belongs. TODD.

But this fiction[h] is as manifeſtly taken from an old French piece, entitled, *Le Court Mantel*; part of which is quoted by M. de Sainte Palaye, in his learned and entertaining memoirs of ancient chivalry, and who informs us, that it is formed on the tale of the *Enchanted Cup*[i]. Moſt of theſe old romantick ſtories in Engliſh, I preſume, firſt exiſted in French or Italian.

[k] Several other incidental imitations of romance, will be pointed out occaſionally. As to Spenſer's original and genealogy of the FAIRY NATION, I am inclined to conjecture, that part of it was ſupplied by his own inexhauſtible imagination, and part from ſome fabulous hiſtory.

He tells us, that man, as firſt made by Prometheus, was called ELFE, who, wandering over the world, at length arrived at the gardens of Adonis, where he found a female, whom he called FAY, F. Q. ii. x. 70. *Elfe*, according to Junius, is derived from the Runick *Alfur*; who likewiſe endeavours to prove, that the Saxons called the *Elfes*, or ſpirits of the Downs, *Dunelfen*; of the Fields, *Feldelfen*; of the Hills, *Muntelfen*; of the Woods, *Wudelfen*, &c[l]. ELFE, ſignifies *quick*. FAY, or

[h] *But this fiction*, &c.] The ſtory of *Le Court Mantel* is alſo recorded in many manuſcript Welch chronicles, as I learn from original letters of Lhuyd in the Aſhmolean Muſeum. And from the ſame authority I am informed, that the fiction of the Giant's coat compoſed of the beards of the kings whom he had conquered, is related in the legends of the bards of both countries. T. WARTON.

[i] *the tale of the Enchanted Cup*,] See the note on this tale, p. lxxxi. TODD.

[k] *Several other incidental imitations of romance will be pointed out occaſionally.*] Thoſe, which Mr. Warton collected, are accordingly introduced into the notes on the poem; as are many other imitations, gleaned from SEVERAL ROMANCES unnoticed by him. TODD.

[l] See Junius, Etymolog. in v. ELFE. Etymologiſts greatly differ about the word. T. WARTON.

FAIRY, I ſhall expiain hereafter. The iſſue of ELFE and FAY were called *Fairies*, who ſoon grew to be a mighty people, and conquered all nations. Their eldeſt ſon Elfin governed America, and the next to him, named Elfinan, founded the city of Cleopolis, which was encloſed with a golden wall by Elfiline. His ſon Elfine overcame the Gobbelines; but, of all Fairies, Elfant was moſt renowned, who built Panthea, of cryſtal. To theſe ſucceeded Elfar, who ſlew two brethren-giants; and to him Elfinor, who built a bridge of glaſs over the ſea, the ſound of which was like thunder. At length Elficleos ruled the Fairy land with much wiſdom, and highly advanced its power and honour: He left two ſons, the eldeſt of which, fair Elferon, died a premature death, his place being ſupplied by the mighty Oberon; a prince, whoſe "wide memorial" ſtill remains; and who, dying, left Tanaquil to ſucceed him by will, ſhe being alſo called *Glorian*, or GLORIANA.

In the ſtory of Enfinel, who overcame the Gobbelines, Spenſer either alludes to the fiction of the Guelfes and Gibbelines in Italy; or to another race of fairies, called *Goblins*, and commonly joined with *Elfes*. His friend and commentator, E. K., remarks[m], that our *Elfes* and *Goblins* were derived from the two parties Guelfes and Gibbelines. This etymology I by no means approve. The mention of it however may ſerve to illuſtrate Spenſer's meaning in this paſſage. Elfinan perhaps is king Lud, who founded London, or Cleopolis:

Aikin, in his notes on Tacitus's *Germany*, ſays that *Alff*, or *Alp*, is the name which the northern nations ſtill apply to the fancied *Genii* of the mountains. Keyſler ſays that the word equally ſignifies a mountain, or a demon of the mountains. TODD.

[m] Eclogue *June*. T. WARTON.

" In which the faireſt FAERIE queene doth well," F. Q. i. x. 58. Elfant built her palace *Panthea*, probably Windſor-caſtle. The bridge of glaſs may mean London-bridge. But theſe images of the golden wall, the cryſtal tower, &c. ſeem to be all adopted from romance. At leaſt, they all flow from a mind ſtrongly tinctured with romantick ideas. In the latter part of this genealogy, he has manifeſtly adumbrated ſome of our Engliſh princes. Elficleos is king Henry VII., whoſe eldeſt ſon, prince Arthur, died at ſixteen years of age, in Ludlow-caſtle; and whoſe youngeſt ſon Oberon, that is Henry VIII., ſucceeded to the crown, marrying his brother Arthur's widow, the princeſs Katherine. This Spenſer particularly ſpecifies in theſe verſes, F. Q. ii. x. 75.

" Whoſe emptie place, the mightie Oberon
" Doubly ſupplide, in SPOUSALL and DOMINION."

And that the fame of this king was very recent in our author's age, is obvious. It is remarkable that Spenſer ſays nothing of Edward VI. and queen Mary, who reigned between Henry VIII. and queen Elizabeth; but that he paſſes immediately from Oberon to Tanaquil, or GLORIANA, i. e. Elizabeth, who was excluded from her ſucceſſion by thoſe two intermediate reigns. There is much addreſs and art in the poet's manner of making this omiſſion.

" He dying left the faireſt Tanaquill,
" Him to ſucceed therein by his laſt will;
" Fairer and nobler liveth none this howre,
" Ne like in grace, ne like in learned ſkill."

As to the Fairy QUEEN, conſidered apart from the race of fairies, the notion of ſuch an imaginary perſonage was very common. Chaucer, in his *Sir Thopas*, mentions her, together with a

fairy land[n]: and Shakſpeare, the poet of popular ſuperſtition, has introduced her in the *Midſummer-Night's Dream.* She was ſuppoſed to have held her court in the higheſt magnificence, in the reign of king Arthur; a circumſtance, by which the tranſcendent happineſs of that golden age, was originally repreſented in it's legendary chronicles. Thus Chaucer, *Wife of Bathes T.* v. 857. edit. Urr.

" In the old dayis of the king Arthure,
" Of which the Britons ſpeken great honour;
" All was this lond fulfillid of fayry:
" The ELF-QUENE, with her jolly company,
" Daunſid full oft in many a grene mede:
" This was the old opinion, as I rede."

Hence too we find, that Spenſer followed the eſtabliſhed tradition, in ſuppoſing his *Fairy Queen*[o] to exiſt in the age of Arthur.

In Chaucer's *Rime of Sir Thopas,* mentioned

[n] *together with a* FAIRY LAND:] It is remarkable that Mr. Warton ſhould have omitted to notice the FAIRY LAND and the OBERON of the old popular romance, *Huon de Bordeaux;* more eſpecially as Spenſer particularly refers to the hero, and to his fairy-protector, F. Q. ii. i. 6. where ſee the note. TODD.

[o] It appears from John Marſton's ſatires, entitled the SCOURGE OF VILLANIE, *three bookes of ſatyres,* and printed in the year 1598, that our Author's FAERIE QUEENE occaſioned many publications, in which fairies were the principal actors, viz. *In Lectores.*

" Go buy ſome ballad of the FAERY KING."

And in another place, B. iii. ſat. 6.

———" At length ſome wonted ſleepe doth crowne
" His new-ſalne lids; dreames, ſtraight tenne pound to one
" Out-ſteps ſome FAERY with quick motion,
" And tells him wonders of ſome flowrie vale
" Awakes, ſtraite rubs his eyes, and prints his tale."

And I have ſeen a romance, which ſeems to have been written ſoon after Spenſer's poem, entitled, THE RED-ROSE-KNIGHT; where the knight, after the example of prince Arthur, goes in ſearch of the *Fairy Queen.* T. WARTON.

above, the knight, like Spenſer's Arthur, goes in ſearch of a *Fairy Queen:*

" An ELF-QUENE well I love, I wis,
" For in this world no woman is,
" Worthy to be my make;
" All othir womin I forſake,
" And to an ELF-QUENE I me take
" By dale and eke by doune.
" Into his ſaddle he clombe anone,
" And pricked over ſtyle and ſtone
" An ELF-QUENE to eſpie,
" Till he ſo long had ridden and gone,
" That he fonde in a privie wone,
" The countre of FAIRIE."

He then meets a terrible giant, who threatens him with deſtruction, for entering that country, and tells him;

" Here wonnith the QUENE OF FAIRIE,
" With harpe, and pipe, and ſimphonie,
" Within this place and boure;
The Child ſaid, alſo mote I the
To morrow woll I metin The
" Whan I have mine armoure."

In Chaucer it appears that *Fairy-land,* and *Fairies,* were ſometimes uſed for hell, and its ideal inhabitants. Thus in the *Marchant's Tale,* v. 221.

" Pluto that is king of FAYRIE."

Again,

" Proſerpine and all her FAYRIE."

In the ſame: " And I, quoth the Quene, [*Proſerpine*] am of FAYRIE." In the *Knight's Tale,* when the braſen horſe was brought into Cambuſcan's hall, " It was of FAYRIE, as the people deem'd." That is, " the people thought this wonderful horſe was the work of the devil, and made in hell." And in the romance of the *Seven Champions,* Proſerpine is called the FAIRY *Queen,* and

ſaid "to ſit crowned amongſt her FAYRIES." P. 1. ch. 16. In *Harſenet's Declaration of Popiſh Impoſture*, &c. 1602. pag. 57, ch. 12, Mercury is called "Prince of the FAIRIES."

This fiction of the *Fairies*, is ſuppoſed to have been brought, with other fantaſtick extravagancies of the like nature, from the Eaſtern nations[p], while the European Chriſtians were engaged in the holy war; thoſe expeditions being the firſt ſubjects of the elder romance. Theſe are the words of one [Warburton] who has ſhown his maſterly ſkill and penetration in every part of literature. "Nor were the monſtrous embelliſhments of enchantments, &c. the invention of the romancers; but formed upon Eaſtern tales, brought thence by travellers from their cruſades and pilgrimages, which indeed have a caſt peculiar to the wild imagination of the eaſtern people."

[p] *from the Eaſtern nations*, &c.] I think we ought not to diſcard the reſemblance of the *claſſical* Nymphs and Naiads. But ſee Remarks on the Arabian Nights' Entertainments by Richard Hole, LL. B. 1797, p. 14. where the learned author refers the reader to Mr. Kinderſley's Specimens of Hindoo Literature, from which, he ſays, we may be induced to ſuſpect, that the *Daivers* were the progenitors of the *Fairies* and inoffenſive *Genii*, both in oriental and northern mythology.

From the Perſian *Peri* MERJAN, Mr. Hole remarks, "we may fairly derive Arioſto's *La Fata* MORGANA, whoſe exiſtence is ſtill unqueſtioned by the vulgar in ſome parts of Italy. To the exertion of her ſupernatural powers they even now attribute a peculiar appearance, which the ſky occaſionally exhibits during the heat of ſummer over the ſtrait between Calabria and Sicily. Palaces, groves, and gardens, appear in beautiful order and rapid ſucceſſion. It is mentioned by Mr. Brydone, and accounted for by Mr. Swinburn in a ſatisfactory manner in the firſt volume of his Travels into Sicily. From her likewiſe our MORGAN *la Faye*; the patroneſs of Arthur in romantick love, and his conductreſs to the Land of Faery. She was probably imported into Europe from the Eaſt at a very early period, with other beings of the ſame unſubſtantial nature, who now people the ideal regions of northern mythology." TODD.

MR. WARTON'S

REMARKS

ON

SPENSER'S ALLEGORICAL CHARACTER.

IN reading the works of a poet who lived in a remote age, it is neceſſary that we ſhould look back upon the cuſtoms and manners which prevailed in that age. We ſhould endeavour to place ourſelves in the writer's ſituation and circumſtances. Hence we ſhall become better enabled to diſcover, how his turn of thinking, and manner of compoſing, were influenced by familiar appearances and eſtabliſhed objects, which are utterly different from thoſe with which we are at preſent ſurrounded. For want of this caution, too many readers view the knights and damſels, the tournaments and enchantments, of Spenſer, with modern eyes; never conſidering that the encounters of chivalry ſubſiſted in our author's age; that romances were then moſt eagerly and univerſally ſtudied; and that conſequently Spenſer, from the faſhion of the times, was induced to undertake a recital of chivalrous achievements, and to become, in ſhort, a *romantick* Poet.

Spenſer, in this reſpect, copied real manners, no leſs than Homer. A ſenſible hiſtorian obſerves, that "Homer copied true natural manners, which, however rough and uncultivated, will always form an agreeable and intereſting picture: But the pencil of the Engliſh poet [Spenſer] was employed in affectations, and conceits, and foppe-

ries, of chivalry [a]." This, however, was nothing more than an imitation of real life; as much, at leaſt, as the plain deſcriptions in Homer, which correſponded to the ſimplicity of manners then ſubſiſting in Greece. Spenſer, in the addreſs of the *Shepheards Calender* to Sir Philip Sidney, couples his patron's learning with his ſkill in chivalry; a topick of panegyrick, which would ſound very odd in a modern dedication, eſpecially before a ſett of paſtorals. "To the noble and virtuous gentleman, moſt worthy of all titles, both of Learning and *Chivalrie*, Maſter Philip Sydney."

"Go, little booke; thyſelf preſent,
"As child whoſe parent is unkent,
"To him that is the preſident
"Of nobleneſſe and *chivalrie* [b]."

Nor is it ſufficiently conſidered, that a popular practice of Spenſer's age, contributed, in a conſiderable degree, to make him an *allegorical* Poet. We ſhould remember, that, in this age, allegory was applied as the ſubject and foundation of publick ſhows and ſpectacles, which were exhibited with a magnificence ſuperiour to that of former times. The virtues and vices, diſtinguiſhed by their reſpective emblematical types, were frequently perſonified, and repreſented by living actors. Theſe figures bore a chief part in furniſhing what they called

[a] Hume's Hiſt. of Engl. *Tudor*, vol. 2. 1759. p. 739. T. WARTON.

[b] Before the *Shepherds Calendar*. The GALLANTRIES of civiliſed chivalry, in particular, were never carried to a higher pitch than in the queen's Court: of which, ſays our author, deſcribing the MANNERS of that court, in *Colin Clouts come home again*.

"Ne any there doth *brave* or *valiant* ſeeme,
"Unleſs that ſome *gay miſtreſſe badge he weare*."
T. WARTON.

PAGEAUNTS [c]; which were then the principal ſpecies of entertainment, and were ſhown, not only in private, or upon the ſtage, but very often in the open ſtreets for ſolemniſing publick occaſions, or celebrating any grand event. As a proof of what is here mentioned, I refer the reader to Holinſhed's [d] Deſcription of the SHEW OF MANHOOD AND DESERT, exhibited at Norwich, before queen Elizabeth; and more particularly to that hiſtorian's account of a TURNEY [e] performed by Fulke Grevile, the lords Arundell and Windſor, and Sir Philip Sidney, who are feigned to be the children of DESIRE, attempting to win the FORTRESS OF BEAUTY. In the compoſition of the laſt ſpectacle, no ſmall ſhare of poetical invention appears.

In the mean time, I do not deny that Spenſer was, in great meaſure, tempted by the *Orlando Fu-*

[c] Spenſer himſelf wrote a ſett of PAGEAUNTS, which were deſcriptions of theſe feigned repreſentations.

Cervantes, whoſe aim was to expoſe the abuſes of imagination, ſeems to have left us a burleſque on pageantries, which he probably conſidered as an appendage of romance, partaking, in great meaſure, of the ſame chimerical ſpirit. This ridicule was perfectly conſiſtent with the general plan and purpoſe of his comick hiſtory. See the maſque at Chamacho's wedding, where *Cupid*, *Intereſt*, *Poetry*, and *Liberality*, are the perſonages. A caſtle is repreſented, called the *Caſtle of Diſcretion*, which *Cupid* attacks with his arrows; but *Intereſt* throws a purſe at it, when it immediately falls to pieces, &c. *D. Quixote*, b. 2. ch. 3. But under due regulation, and proper contrivance, they were a beautiful and uſeful ſpectacle. T. WARTON.

[d] "And to keep that ſhew companie, (but yet furre off) ſtoode the SHEWE OF MANHODE AND DESART; as firſt to be preſented: and that ſhewe was as well furniſhed as the other: men all, ſaving one boy called *Beautie*, for which *Manhood*, *Favour*, and *Deſart*, did ſtrive (or ſhould have contended;) but *Good Fortune* (as victor of all conqueſts) was to come in and overthrow *Manhood*, &c." Vol. 3. p. 1297. T. WARTON.

[e] Exhibited before the queen at Weſtminſter, ibid. p. 1317. et ſeq. T. WARTON.

rinſo, to write an allegorical poem. Yet it muſt ſtill be acknowledged, that Spenſer's peculiar mode of allegoriſing ſeems to have been dictated by thoſe ſpectacles, rather than by the fictions of Arioſto. In fact, Arioſto's ſpecies of allegory does not ſo properly conſiſt in imperſonating the virtues, vices, and affections of the mind, as in the adumbration of moral doctrine[f], under the actions of men and women. On this plan Spenſer's allegories are ſometimes formed: as in the firſt Book, where the Redcroſſe Knight, or a TRUE CHRISTIAN, defeats the wiles of Archimago, or the DEVIL, &c. &c. Theſe indeed are fictitious perſonages; but he proves himſelf a much more ingenious allegoriſt, where his imagination *bodies* forth unſubſtantial things, *turns them to ſhape*, and marks out the nature, powers, and effects, of that which is ideal and abſtracted, by viſible and external ſymbols; as in his delineations of *Fear*, *Deſpair*, *Fancy*, *Envy*, and the like. Arioſto gives us but few ſymbolical beings of this ſort; for a pictureſque invention was by no means his talent: while thoſe few, which we find in his poem, are ſeldom drawn with that characteriſtical fullneſs, and ſignificant expreſſion, ſo ſtriking in the fantaſtick portraits of Spenſer. And, that Spenſer painted theſe figures in ſo diſtinct and animated a

[f] It is obſerved by Plutarch, that "Allegory is that, in which one thing is *related* and another *underſtood*." Thus Arioſto *relates* the adventures of Orlando, Rogero, Bradamante, &c. by which is *underſtood* the conqueſt of the paſſions, the importance of virtue, and other moral doctrines; on which account we may call the ORLANDO a *moral* poem; but can we call the FAERIE QUEENE, upon the whole, a *moral poem*? is it not equally an *hiſtorical* or *political* poem? For though it be, according to it's author's words, an *allegory* or *dark conceit*, yet that which is couched or underſtood under this allegory is the hiſtory, and intrigues, of queen Eliſabeth's courtiers; which however are introduced with a *moral deſign*. T. WARTON.

ſtyle, may we not partly account for it from this cauſe; That he had been long habituated to the ſight of theſe emblematical perſonages, viſibly decorated with their proper attributes, and actually endued with ſpeech, motion, and life?

As a more convincing argument in favour of this hypotheſis, I ſhall remark, that Spenſer expreſsly denominates his moſt exquiſite groupe of allegorical figures, [s] THE MASKE OF CUPID. Thus, without

[s] *the Maſke of Cupid.*] Spenſer appears to have been ſomewhat indebted, in this deſcription, to a contemporary writer. See Barnabe Riche's *Travailes and Adventures of Don Simonides*, 1584, bl. l. 4to. Part the Firſt. "The walles were hanged with tapeſtrie furniſhed with orient colours, throughly beautified with pearle and ſtone, wherein was worthely wrought THE TRIUMPHES OF CUPIDE with the hole Captaines and Seruitours of his retinewe; *Suſpition*, Admirall; *Iealouſie*, Captaine Generall; *Lookes*, Cannon-ſhot; *Deſire*, Maiſter Gunner; *the principal Soldiours*, fooliſh Louers, &c." I think it probable that he might alſo haye been influenced, in the introduction of the paſſions perſonified, by a MORAL COMEDY or MASK, in which the ſpeakers are *Hope*, *Deſire*, *Jealouſy*, *Reaſon*, *Diſcretion*, *Perfidy*, *Violence*, *Envy*, *Love himſelf*, &c. and in which the ſcenery likewiſe is curiouſly ſymbolical; written in Italian, and publiſhed in 1524, viz. "Comedia Nuova del magnifico et celeberrimo poeta Signor Marcheſe dal Carretto, intitulata TEMPIO D'AMORE." 12mo. Venet. 1524. This allegorical drama concludes with a canzonet, in which the following quatrain is five times repeated as THE MORAL:

"Sempre ognuno de ſperare
"Fin che lalma hal corpo unita
"Che Fortuna mentre e in uita
"In un punto el puo ſaluare."

With Spenſer's MASKE OF CUPID, the ENCHANTED CHAMBER, I muſt add, is connected: See the Argument to F. Q. iii. xii.

"The *Maſke of Cupid*, and th' *enchaunted Chamber* are diſplayed."

And here, I think, we may trace the poet in the wide field of romance. See the French *Amadis de Gaule*, edit. Lyon, 1575. 12mo. Liv. viii. Chap. lvi. "Comme aucuns autres Cheualiers eſprouuerent l'auanture du chaſteau des ſecrets.—After the

recurring to conjecture, his own words[h] evidently demonſtrate that he ſometimes had repreſentations of this ſort in his eye. He tells us, moreover, that theſe figures were, (F. Q. iii. xii. 5.)

——————" A jolly company,
" *In manner of a maſke* enranged orderly."

In his introduction to this groupe, it is manifeſt that he drew from another allegorick ſpectacle of that age, called the *dumb ſhew*[i], which was wont

moſt delightful ſound of inſtruments, a voice is heard addreſſing Amadis of Greece, who defeats the enchanted knight that guarded the caſtle: " Bien viene l'heureux Cheualier, qui ſur tous autres à merité de donner fin à l'auenture des ſecretz." Amadis then enters the caſtle, " ou il aviſa la porte d'un CHAMBRE fermee," in which CHAMBER he finds paintings of all the moſt perfect *lovers* that ever exiſted, and a magnificent repreſentation of *Cupid:* " Entre leſquels il cogneut ſon biſayeul le Roy Amadis de Gaule, ſon pere Liſuart de Grece, & leurs femmes, auec les nommes d'eux, commẽçans par certains elemens ſeparez, cõme S. Penélope. A. Piramus. L. Tiſbee. O. Apolidõ. C. Grimaneſe. J. Medee. N. Floriſande, &c.— Au mylieu eſtoit dreſſé VN THEATRE *eſleué au haut de quatre degrez: & au deſſus le Dieu d'Amour, aſſis en vne chaize couuerte d'vn drap d'or friſé,* & à ſes pieds le Roy Felides & la Royne Aliaſtre ſa femme eſtendus de leur long, & ſi viuement repreſentez, que le naturel ne leur reſſembla oncques mieux."

TODD.

[h] Thus alſo, in the *Ruines of Time,* he calls his noble allegorick repreſentations of *Empire, Pleaſure, Strength,* &c. TRAGICKE PAGEAUNTS:

" Before mine eyes *ſtrange ſights* preſented were
" Like TRAGICKE PAGEAUNTS ſeeming to appeare."

T. WARTON.

It ought here to be particularly noticed alſo that he introduces an alluſion to the *pageaunts,* in his deſcription of LOVE, F. Q. iii. v. 1.

" Wonder it is to ſee in diverſe mindes
" How diverſly LOVE doth his *pageaunts* play."

He alludes alſo to theſe ſpectacles, F. Q. ii. i. 36.

" To ſee ſad *pageaunts* of mens miſeries." TODD.

[i] This conſiſted of dumb actors, who by their dreſs and action prepared the ſpectators for the matter and ſubſtance of

to be exhibited before every act of a tragedy. See ſt. 3.

" And forth yſſewd, as on the readie flore
" Of ſome theatre, a grave perſonage,
" Than in his hand a braunch of laurell bore,
" With comely haveour, and countnance ſage,
" Yclad in coſtly garments, fit for tragicke ſtage.

iv.

" Proceeding to the midſt he ſtil did ſtand,
" As if in mind he ſomewhat had to ſay;
" And to the vulgar beckning with his hand,
" In ſign of ſilence, as to heare a play,
" By lively actions he gan bewray
" Some argument of matter paſſioned;
" Which doen, he backe retyred ſoft away;
" And, paſſing by, his name diſcovered,
" *Eaſe*, on his robe in golden letters cyphered."

He afterwards ſtyles theſe figures *Maſkers*, ſt. 6.

" The whiles the *Maſkers* marched forth in trim array.

vii.

" The firſt was *Fancy*, like a lovely boy, &c."

each enſuing act reſpectively; as alſo of much hieroglyphical ſcenery calculated for the ſame purpoſe. See *Gorboducke*, a tragedy, written by T. Sackville, 1561, reprinted by Mr. Spence: *Jocaſta*, a tragedie, written by G. Gaſcoyne and F. Kinwelmarſhe, and acted at Graies Inn, 1566: and the introduction to f. 7. act. 3. of Shakſpeare's *Hamlet*.

Beaumont and Fletcher, in their Play, *A Wife for a Month*, act. 2. f. ult. manifeſtly copy from Spenſer's MASKE OF CUPID. A Maſke of Cupid is there introduced, in which Cupid appears at the head of his ſervants or attendants, Fancy, Deſire, Delight, Hope, Fear, Diſtruſt, Jealouſy, Care, Ire, Poverty, Deſpair. Theſe are the Perſonages that attend Cupid in Spenſer's Maſk. Particularly Cupid ſays,

———" Then clap high
" My coloured wings———"

So Spenſer had repreſented him, F. Q. iii. xii. 23.

" And clapt on high his coloured wingës twaine."

T. WARTON.

From what has been ſaid, I would not have it objected, that I have intended to arraign the powers of our author's invention; or inſinuated, that he ſervilely copied ſuch repreſentations. All I have endeavoured to prove is, that Spenſer was not only better qualified to delineate fictions of this ſort, becauſe they were the real objects of his ſight; but, as all men are influenced by what they ſee, that he was prompted and induced to delineate them, becauſe he ſaw them, eſpecially as they were ſo much the delight of his age.

Inſtead of entering into a critical examination of Spenſer's manner of allegoriſing, and of the poetical conduct of his allegories, which has been done with an equally judicious and ingenious diſcernment by Mr. Spence [k], I ſhall obſerve, that our author frequently introduces an allegory, under which no meaning is couched; viz. *Alma* is the mind, and her *Caſtle* the body, F. Q. ii. ix. 21. The tongue is the porter of this caſtle, the noſe the portcullis, and the mouth the porch, about the inſide of which are placed [l] twice ſixteen warders clad in white,

[k] See Mr. Spence's Diſſertation in this Volume, p. xlii. TODD.

[l] *twice ſixteen warders* clad in white, *which are the teeth;*] Mr. Warton ſhould have ſaid, *all armed bright in gliſtring ſteele.* See the note on Mr. Spence's DISSERTATION, p. xlviii. But, in this method of allegoriſing ſo juſtly blamed both by Mr. Spence and Mr. Warton, our poet appears not to have been ſingular. In a poem attributed to Camoens, entitled *Da Creaçao e Compoſiçao do Homem*, in three Cantos, the ſame ſtrange perſonifications are obſervable, C. ii. ſt. 46.

" Neſte moinho junto os dous porteiros,
" Eſtando juntamente em ſeu officio,
" Duros e rijos, trinta e dous moleiros
" De grande força, e util exerciço."

Lord Strangford, in his very ingenious Remarks on the Life and Writings of Camoens, mentions this poem, not on account of its merit, but from regard to the reputation of the Portugueſe

which are the teeth; theſe *Alma* paſſes by, who riſe up, and do obeiſance to her, ſt. 26. But how can the teeth be ſaid to riſe up and bow to the mind? Spenſer here forgot, that he was allegorifing, and ſpeaks as if he was deſcribing, without any latent meaning, a real queen, with twice ſixteen real warders, who, as ſuch, might, with no impropriety, be ſaid to riſe and bow to their queen. Many inſtances of his confounding allegory with reality, occur through this whole Canto, and the two next; particularly, where he is deſcribing the kitchen of this caſtle, [m] which is the belly, he gives

bard. "It is called," his Lordſhip ſays, "*The Creation and Compoſition of Man*, and is a ſtrange medley of anatomy, metaphyſicks, and ſchool-divinity. In ſubject, and occaſionally in execution, it ſtrikingly reſembles the *Purple Iſland* of Phineas Fletcher; and, like it, is a curious example of tortured ingenuity. One inſtance ſhall ſuffice. Man is typified under the ſymbol of *a tower*. The *mouth* is the *gateway*, and the *teeth* are deſcribed as *two and thirty millers, clothed in white, and placed as guards* on either ſide of the porch. His metaphor is more ſatirically juſt, when he repreſents the tongue as a female, old and experienced, whoſe office was to regulate and aſſiſt the efforts of the thirty-two grinders aforeſaid, all young men of indiſpenſable utility and extraordinary powers! *Duros e rijos*, &c. He muſt poſſeſs no little credulity, who would attribute ſuch a work to the author of the Luſiad. A Treatiſe on Surgery was printed in 1551, by Bernardino de Montana. The Second Part of it is called *El Sueno*, or The Dream, and ſeems to have been the original from which this ſingular poem is derived." Poems from the Portugueſe of Luis de Camoens, &c. by Lord Viſcount Strangford, 1803. p. 28. It is remarkable that Spenſer's *warders* ſhould have eſcaped his Lordſhip's notice. The *Creation* is printed in the Liſbon edition of Camoens's Works, 1772, vol. iii. TODD.

[m] *which is the belly,*] This idea is highly commended by Dudley Lord North, in his *Light in the Way to Paradiſe*, 8vo. 1682. p. 131. "We may conſider the Stomach as Kitchin, which like the root of trees, draws and prepares nutriment for the whole; and here we may do well to imitate the moſt ingenious poet Spenſer, in diſpoſing of ſome offices, the Appetite being

us a formal deſcription of ſuch a kitchen, as was to be ſeen in his time in caſtles, and great houſes, by no means expreſſive of the thing intended. Again, the occult meaning of his bringing Scudamore to the houſe of *Care*, F. Q. iv. v. 32. claſhes with what he had before told us. By this allegory of Scudamore coming to *Care*'s houſe, it ſhould be *underſtood*, that "Scudamore, from a happy, paſſed into a miſerable ſtate." For we may reaſonably ſuppoſe, that, before he came to *Care*'s houſe, he was unacquainted with *Care*; whereas the poet had before repreſented him as involved in extreme miſery. It would be tedious, by an allegation of particular examples, to demonſtrate how frequently his allegories are mere deſcriptions; and that, taken in their literal ſenſe, they contain an improper or no ſignification. I ſhall, however, mention one. The *Blatant Beaſt* is ſaid to break into the monaſteries, to rob their chancels, caſt down the deſks of the monks, deface the altars, and deſtroy the images found in their churches. [n] By the *Blatant Beaſt* is underſtood *Scandal;* and by the havock juſt mentioned as effected by it, is implied the ſup-

fit for that of Cater, or Achater; Concoction for that of Cook; and Digeſtion for that of Clarke of the Kitchin, to ſerve in the concocted food to ſeveral tables for uſe, &c." The author of *The Viſion and Diſcourſe of Henry* VII. 4to. Lond. 1610, ſeems to have had his eye alſo on Spenſer in the following lines:

"The ſtomack, like a cooke, each meſſe doth boyle,
"And from the port-vaine ſends it to the liuer;
"Then, turn'd to bloud, it feeds the bodies foyle,
"As Ægipts fields are cheer'd by Nilus riuer." TODD.

[n] *By the* Blatant Beaſt *is underſtood* SCANDAL;] So Dryden appears to have conſidered it, by the anſwer which he makes the Hind return to the abuſive Panther;

"The Panther's breath was ever fam'd for ſweet;
"But from the wolf ſuch wiſhes oft I meet:

preſſion of religious houſes and popiſh ſuperſtition. But how can this be properly ſaid to have been brought about by ſcandal? And how could Spenſer in particular, with any conſiſtency ſay this, who was, as appears by his Paſtorals, a friend to the reformation, as was his heroine Elizabeth?

But there is another capital fault in our author's allegories, which does not immediately fall under the ſtated rules of criticiſm. "Painters," ſays a French writer, "ought to employ their allegories in religious pictures, with much greater reſerve than in profane pieces. They may, indeed, in ſuch ſubjects as do not repreſent the myſteries and miracles of our religion, make uſe of an allegorical compoſition, the action whereof ſhall be expreſſive of ſome truth, that cannot be repreſented otherwiſe, either in painting or ſculpture. I agree therefore to let them draw *Faith* and *Hope* ſupporting a dying perſon, and *Religion* in deep affliction at the feet of a deceaſed prelate. But I am of opinion, that artiſts, who treat of the miracles and dogmas of our religion, are allowed no kind of allegorical compoſition. "The facts whereon our religion is built, and the doctrine it delivers, are ſubjects in which the painter's imagination has no liberty to ſport[a]." The conduct which this author blames, is practiſed by Spenſer, with this difference only; that the painters here condemned are ſuppoſed to adapt human allegory to divine myſtery, whereas Spenſer has mingled divine myſtery with human al-

"You learnt this language from the *Blatant Beaſt;*
"Or rather did not ſpeak, but were poſſeſt."

See alſo the note on the *character of Dueſſa*, in Mr. Upton's Remarks on the Action and Hiſtory of the Faerie Queene.

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[a] Abbe du Bos, *Reflexions*, &c. tom. i. c. xxiv.

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legory. Such a practice as this tends not only to confound ſacred and profane ſubjects, but to place the licentious ſallies of imagination upon a level with the dictates of divine inſpiration; [p] to debaſe the truth and dignity of heavenly things, by making Chriſtian allegory ſubſervient to the purpoſes of Romantick fiction.

This fault our author, through a defect of judgement rather than a contempt of religion, has moſt glaringly committed throughout his whole firſt Book, where the imaginary inſtruments and expedients of romance are perpetually interwoven with the myſteries contained in the BOOK OF REVELATIONS. Dueſſa, who is formed upon the idea of a romantick enchantreſs, is gorgeouſly arrayed in gold and purple, preſented with a triple [q] crown by the giant Orgoglio, and ſeated by him on a monſtrous ſeven-headed dragon, (C. vii. ſt. 16.) whoſe tail reaches to the ſkies, and throws down the ſtars, (ſt. 18.) ſhe bearing a golden cup in her hand, (C. viii. ſt. 25.) This is the *Scarlet Whore*, and the *Red Dragon* in the REVELATIONS. "Behold a great red dragon, having ſeven heads, and ten horns, and ſeven crowns upon his heads; and his tail drew the third part of the ſtars of heaven, and did caſt them to earth," Ch. xii. 3, 4. Again, "I ſaw a woman ſit upon a ſcarlet-coloured beaſt, full

[p] *to debaſe the truth and dignity*, &c.] Hence he has alſo introduced the ancient objection made to the Chriſtians, that they worſhipped an aſs, in F. Q. i. vi. 19. Where the Satyrs are repreſented worſhipping the aſs of Una. The poet, as Mr. Upton has obſerved, alludes to the deſcriptions given by Minucius Felix and Epiphanius on this ſubject. See alſo Tertullian, edit. Havercamp, 1718, p. 156. Spenſer ought not to have made this alluſion. TODD.

[q] By the triple crown he plainly glances at popery.
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of names of blaſphemy, having ſeven heads, and ten horns; and the woman was arrayed in purple and ſcarlet colour, and decked with gold, and precious ſtones, and pearls, having a golden cup in her hands, full of abomination, and filthineſs of her fornication," Ch. xvii. 3, 4.

In Orgoglio's caſtle, which is deſcribed as very magnificent, Prince Arthur diſcovers, C. viii. ſt. 36.

" An altare carv'd with cunning ymagery,
" On which trew Chriſtians blood was often ſpilt,
" And holy martyres often doen to dye,
" With cruell malice and ſtrong tyranny;
" Whoſe bleſſed ſprites, from underneath the ſtone,
" To God for vengeance cryde continually."

The inſpired author of the above-named book mentions the ſame of what he ſaw in heaven. "I ſaw under the altar the ſouls of them that were ſlain for the Word of God, and for the teſtimony which they held; and they cried with a loud voice, How long, O Lord, holy and true, doſt thou not judge, and avenge our blood on them that dwell on earth?" Ch. vi. 9, 10.

A hermit points out to the Redcroſſe Knight the New Jeruſalem, (C. x. ſt. 53.) which an angel diſcovers to St. John, (Ch. xxi. 10, &c.) This proſpect is taken, ſays the poet, from a mountain more lofty than either the mount of Olives or Parnaſſus. Theſe two compariſons, thus impertinently linked together, ſtrongly remind us of the abſurdity now ſpoken of, the mixture of divine truth and profane invention; and naturally lead us to reflect on the difference between the oracles uttered from the former, and the fictions of thoſe who dreamed on the latter.

Spenſer, in the viſionary dominions of Una's father, has planted the *Tree of Life*, and *of Knowledge*: from the firſt of the trees, he ſays, a well

flowed, whoſe waters contained a moſt ſalutary virtue, and which the dragon could not approach. Thus, in the ſame ſcripture, Ch. xxii. 1, 2. "He ſhewed me a pure river of water of life, clear as cryſtal, proceeding out of the throne of God, and of the Lamb. In the midſt of the ſtreet of it, and on either ſide of the river, was there the *Tree of Life*." The circumſtance, in particular, of the dragon not being able to approach this water, is literally adopted from romance, as has been before obſerved. Thus alſo, by the ſteps and fictions of romance, we are conducted to the death of the dragon who beſieged the parents of Una, by which is figured the deſtruction of the old ſerpent mentioned in the APOCALYPSE.

The extravagancies of Pagan mythology are not improperly introduced into a poem of this ſort, as they are acknowledged falſities; or at beſt, if expreſſive of any moral truth, no more than the inventions of men. But the poet that applies the VISIONS OF GOD in ſuch a manner is guilty of an impropriety, which, I fear, amounts to an impiety.

If we take a retroſpect of Engliſh poetry from the age of Spenſer, we ſhall find, that it principally conſiſted in viſions and allegories. Fancy was a greater friend to the dark ages, as they are called, than is commonly ſuppoſed. Our writers caught this vein from the Provencial poets. There are indeed the writings of ſome Engliſh poets now remaining, who wrote before Gower or Chaucer. But theſe are merely chroniclers in rhyme, and ſeem to have left us the laſt dregs of that ſort of compoſition, which was practiced by the Britiſh Bards: for inſtance *The Chronicle of Robert of Gloceſter*, who wrote, according to his account, about the year 1280. The moſt ancient allegorical poem, which I have ſeen in our language, is a manuſcript

Viſion, in the Bodleian library, written in the reign of Edward II. by Adam Davie. It is in the ſhort verſe of the old metrical romance. However, Gower and Chaucer were juſtly reputed the firſt Engliſh poets, becauſe they were the firſt, of any note at leaſt, who introduced *invention* into our poetry; the firſt who *moraliſed their ſong*, and ſtrove to render virtue more amiable by clothing her in the veil of viction. Chaucer, it muſt be acknowledged, deſerves to be placed the firſt in time of our Engliſh poets, on another account; his admirable artifice in painting the familiar manners, which none before him had ever attempted in the moſt imperfect degree: and it ſhould be remembered, to his immortal honour, that he was the firſt writer who gave the Engliſh nation, in their own language, an idea of *humour*. About the ſame time flouriſhed an allegorical ſatyriſt, the author of *Piers Plowmans Viſions*. To theſe ſucceeded Lydgate; who from his principal performances, the *Fall of Princes* [r], and *Story of Thebes*, more properly may be claſſed among the legendary poets, although the firſt of theſe is in great meaſure a ſeries of viſions. But we have of this author two poems, viz. *The Temple of Glaſs*, and *The Dance of Death*, beſides ſeveral other pieces, chiefly in manuſcript, profeſſedly written in this ſpecies. Lydgate has received numberleſs encomiums from our old Engliſh poets, which he merited more from his language than his imagination. Lydgate is an unanimated writer, yet he made conſiderable improvements in the rude ſtate of Engliſh verſification; and is perhaps the firſt of our poets whom common readers can peruſe

[r] The book on which it is founded, viz. Boccace *De Caſibus Virorum Illuſtrium*, is a plain hiſtorical narrative.

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with little hesitation and difficulty. He was followed by Hardyng, who wrote a Chronicle, in verse, of all the English kings from Brutus, the favourite subject of the British bards, or poetical genealogists, down to the reign of Edward IV. in whose reign he lived. This piece is often commended and quoted by our most learned antiquaries. But the poet is lost in the historian: care in collecting, and truth in relating events, are incompatible with the sallies of invention. So frigid and prosaick a performance, after such promising improvements, seemed to indicate, that poetry was relapsing into its primitive barbarism; and that the rudeness of Robert of Gloucester, would be soon reinstated in the place of Chaucer's judgement and imagination.

However, in the reign of Henry VII. this interval of darkness was happily removed by Stephen Hawes, a name generally unknown, and not mentioned by any compiler of the lives of English poets. This author was at this period the restorer of invention, which seems to have suffered a gradual degeneracy from the days of Chaucer. He not only revived, but improved, the ancient allegorick vein, which Hardyng had almost entirely banished. Instead of that dryness of description, so remarkably disgusting in many of his predecessors, we are by this poet often entertained with the luxuriant effusions of Spenser. Hawes refined Lydgate's versification, and gave it sentiment and imagination; added new graces to the seven-lined stanza which Chaucer and Gower had adopted from the Italian; and, to sum up all, was the first of our poets who decorated invention with perspicuous and harmonious numbers. The title of his principal performance is almost as obscure as his name, viz. "*The historie of* GRAUNDE AMOURE *and* LA BEL PUCEL, *called the* PASTIME OF PLEASURE; *contayning the knowledge of the*

ſeven ſciences, and the courſe of man's life in this worlde. Invented by Stephen Hawes, groome of kyng Henry the ſeventh his chamber [s]." Henry VII. is ſaid to have preferred Hawes to this ſtation, chiefly on account of his extraordinary memory, for he could repeat by heart moſt of the Engliſh poets, eſpecially Lydgate [t]. This reign produced another allegorical poem, entitled the *Ship of Fooles.* It was tranſlated from the High Dutch, and profeſſes to ridicule the vices and abſurdities of all ranks of men. The language is tolerably pure: but it has nothing of the invention and pleaſantry which the plan ſeems to promiſe; neither of which, however, could be expected, if we conſider its original.

In the reign of Henry VIII. claſſical literature began to be received and ſtudied in England; and the writings of the ancients were cultivated, with true taſte and erudition, by Sir Thomas More, Colet, Aſcham, Leland, Cheke, and other illuſtrious rivals in poliſhed compoſition. Eraſmus was entertained and patroniſed by the king and nobility; and the Greek language, that ineſtimable repoſitory of genuine elegance and ſublimity, was taught and admired. In this age flouriſhed John Skelton; who, notwithſtanding the great and new lights with which he was ſurrounded, contributed nothing to what his anceſtors had left him: nor do I perceive,

[s] In a note after the contents it is ſaid to be written, an. 21. Hen. vii. or 1505. "Such is the fate of poetry, ſays Wood, that this book, which in the time of Henry VII. and VIII. was taken into the hands of all ingenious men, is now thought but worthy of a ballad-monger's ſtall." *Athen. Oxon.* ed. 2. vol. 1. pag. 6. col. 2. It is in Muſ. Aſhmol. Oxon. Cod. *impreſſ.* A. Wood. He alſo wrote the *Temple of Glaſs*, Wynk. de Worde, 1500. 4to. and other pieces. T. WARTON.

[t] Wood ubi ſupr. et Bale Script. Brit. cent. 8. num. 58. T. WARTON.

that his verſification is, in any degree, more refined than that of one of his immediate predeceſſors, Hawes. Indeed, one would hardly ſuſpect, that he wrote in the ſame age with his elegant cotemporaries Surrey and Wyat. His beſt pieces are written in the allegorical manner, and are his *Crowne of Lawrell*, and *Bowge of Court*. But the genius of Skelton ſeems little better qualified for pictureſque than ſatyrical poetry. In the one he wants invention, grace, and dignity; in the other, wit and good manners [u]

I ſhould be guilty of injuſtice to a nation, which amid a variety of diſadvantages, has kept a conſtant pace with England in the progreſs of literature, if I neglected to mention, in this general review, two Scottiſh poets who flouriſhed about this period, Sir David Lyndeſay, and Sir William Dunbar; the former of which in his *Dream*, and other pieces, and the latter in his *Golden Terge*, appear to have been animated with the nobleſt ſpirit of allegorick fiction.

Soon afterwards appeared a ſeries of poems, entitled, the *Mirrour for Magiſtrates*, formed upon a dramatick [x] plan, and capable of admitting ſome of

[u] Wood informs us, that Skelton, for his ſatirical abuſes of the Dominican monks, incurred the ſevere cenſure of Richard Nykke, biſhop of Norwich; and that he was moreover, "guilty of certain crimes, *as moſt poets are*." Ubi ſupr. vol. 1. pag. 23. T. WARTON.

[x] Every Perſon is introduced ſpeaking. Richard II. is thus introduced in a particular ſituation: "Suppoſe you ſee the corpſe of this prince, all to be mangled with blewe wounds, lying pale and wan, all naked, upon the ſtones, in St. Paules Church, the people ſtanding round about him, and making his complaynt, in manner following, &c." Lydgate's *Fall of Princes* gave riſe to the *Mirrour for Magiſtrates*. In the year 1550, R. Baldwine was requeſted to continue Lydgate's ſeries of the great Unfortunate; but he choſe rather to confine himſelf entirely to our Engliſh ſtory, and began with Robert Tre-

the moſt affecting pathetical ſtrokes. But theſe pieces, however honoured with the commendation of Sidney, ſeem to be little better than a biographical detail [z]. There is one poem indeed, among the reſt, which exhibits a groupe of imaginary per-

filian, 1388, and ended with Lord Haſtings, 1483. In this work he was aſſiſted by others; and particularly by Thomas Sackville who wrote the life of the Duke of Buckingham, together with the *Induction*; intending, at the ſame time, to write all thoſe remarkable lives which occurred from the Conqueſt to Treſilian, with whom Baldwine originally begun, and to have printed his additional part, together with all that Baldwine, and his friends, had already performed, in one volume, and to have prefixed the *Induction* as a general preface to the whole. But this was never executed. Afterwards another collection appeared under the ſame title, by W. Higgins, 1587. The laſt edition of the whole, with additions, was publiſhed by Richard Niccols, 1610. Drayton's Legends are written on this plan; and are therefore added in Niccols's edition.

Mr. Walpole, in his entertaining account of *Royal and Noble Authors*, remarks, that this ſet of poems gave riſe to the faſhion of hiſtorical plays, particularly to Shakſpeare's, vol. 1. pag. 166. ed. 2. But the cuſtom of acting *Hiſtories* ſeems to have been very old on our ſtage. Stowe ſeems to make them a diſtinct ſpecies of drama; but perhaps improperly. "Of late "days, inſtead of thoſe ſtage-playes, [at Skinner's Well, 1391, "and 1409.] have been uſed comedies, tragedies, enterludes, "and HISTORIES, both *true* and *fained*." Survey of London, Edit. 1618. quarto, pag. 144. T. WARTON.

The popularity of the *Mirrour for Magiſtrates* appears to have given riſe alſo to another work in the reign of Elizabeth, partly in verſe and partly in proſe, entitled SPECULUM TRAGICUM REGUM, PRINCIPUM, & MAGNATUM *ſuperioris ſæculi celebriorum ruinas exituſque calamitoſos breviter complectens, &c. Auctore* J. D. i. e. John Dickenſon, as the dedication ſhows. Among the characters, whoſe unfortunate ends are exhibited, are many Engliſhmen. This work appears to have been likewiſe popular. The *fourth* edition is now before me, in 12mo. printed at Leyden in 1605. TODD.

[z] Biſhop Hall ridicules the *Mirrour for Magiſtrates*, in the following paſſage of his *Satires*, B. i. S. 5.

"Another whoſe more heavie-hearted faint
"Delights in nought but notes of ruefull plaint,

ſonages, ſo beautifully drawn, that, in all probability, they contributed to direct, at leaſt to ſtimulate, Spenſer's imagination in the conſtruction of the like repreſentations. Thus much may be truly ſaid, that Sackville's *Induction* approaches nearer to the *Faerie Queene* in the richneſs of allegorick deſcription, than any previous or ſucceeding poem.

After the *Faerie Queene*, allegory began to decline, and by degrees gave place to a ſpecies of poetry[a], whoſe images were of the metaphyſical and abſtracted kind. This faſhion evidently took its riſe from the predominant ſtudies of the times, in which the diſquiſitions of ſchool divinity, and the perplexed ſubtilities of philoſophick diſputation, became the principal purſuits of the learned.

" Then *Una fair* gan drop her *princely mien*[b]."

James I. is contemptuouſly called a *pedantick* monarch. But, ſurely, nothing could be more ſerviceable to the intereſts of learning, at its infancy, than this ſuppoſed foible. " To ſtick the doctor's

" Urgeth his melting muſe, with ſolemn tears,
" Rhyme of ſome *drearie fates of luckleſs peers.*
" Then *brings he up* ſome branded *whining ghoſt,*
" To tell how *old misfortunes* have him toſt."
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[a] Maſon's *Muſæus*. But the Spirit of chivalry, of which prince Henry was remarkably fond, together with ſhows and pageantries, ſtill continued, yet in a leſs degree. Hence G. Wither introduces Britannia thus lamenting the death of prince Henry, *Prince Henries Obſeq.* El. 31. p. 368, Lond. 1617.
" Alas, who now ſhall grace my Turnaments,
" Or honour me with deeds of Chivalrie?
" What ſhall become of all my Merriments,
" My Ceremonies, Showes of Heraldrie,
" And other Rites?" T. WARTON.

[b] See Davies on the *Immortality of the Soul*, Lord Brooke's *Treatiſe of Human Learning*, Donne's *Works*, &c.
T. WARTON.

chair into the throne," was to patroniſe the literature of the times. In a more enlightened age, the ſame attention to letters, and love of ſcholars, might have produced proportionable effects on ſciences of real utility. This caſt of mind in the king, however indulged in ſome caſes to an oſtentatious affectation, was at leaſt innocent.

Allegory, notwithſtanding, unexpectedly rekindled ſome faint ſparks of its native ſplendour, in the *Purple Iſland*[c] of Phineas Fletcher, with whom it almoſt as ſoon diſappeared: when a poetry ſucceeded, in which imagination gave way to correctneſs, ſublimity of deſcription to delicacy of ſentiment, and majeſtick imagery to conceit and epigram. Poets began now to be more attentive to words, than to things and objects. The nicer beauties of happy expreſſion were preferred to the daring ſtrokes of great conception. Satire, that bane of the ſublime, was imported from France. The Muſes were debauched at court; and polite life, and familiar man-

[c] Printed in the year 1633. The principal fault of this poem is, that the author has diſcovered too much of the anatomiſt. The *Purple Iſland*, is the Iſle of Man, whoſe parts and conſtruction the poet has deſcribed in an allegorical manner, viz. the bones are the foundation of it, the veins its brooks, &c. Afterwards the intellectual faculties are repreſented as perſons; but he principally ſhines where he perſonifies the paſſions and evil concupiſcencies of the heart, who attack the good qualities of the heart alike perſonified, which, under the conduct of their leader *Intellect*, rout the former. In this poem there is alſo ſomewhat of a metaphyſical turn. As the whole is ſuppoſed to be ſung by two ſhepherds, the poet has found an opportunity of adorning the beginnings and endings of his cantos with ſome very pleaſing paſtoral touches. This poem ſeems to bear ſome reſemblance to the *Pſycomachia* of Prudentius. T. WARTON.

See more concerning the *Purple Iſland*, and works of ſimilar deſcription, in my concluding note on theſe Remarks relating to Spenſer's allegorical character. TODD.

ners, became their only themes[d]. The ſimple dignity of Milton[e] was either entirely neglected, or

[d] Thus when Voltaire read his *Henriade* to Malezieux, that learned man aſſured him, his work would not be taſted; for, ſays he, "*Les François n'ont pas le tete epique.*" In other words, "The French have no idea of *ſolemn* and *ſublime* poetry; of *fiction* and *fable:* the *Satires* of Boileau will be preferred to the beſt *Epick poem.*" T. WARTON.

[e] Even Dryden, blinded by the beauties of verſification only, ſeems not to have had a juſt idea of Milton's greatneſs. It is odd, that in praiſing Milton, he ſhould inſiſt on theſe circumſtances. "No man has ſo copiouſly tranſlated Homer's Greciſms, and the Latin elegancies of Virgil." By what follows it appears, that he had no notion of Milton's ſimplicity. "He runs into a *flat thought* ſometimes for a hundred lines together, but 'tis when he is got into a *track of ſcripture.*" He afterwards ſtrangely miſrepreſents Milton's reaſon for writing in blank verſe. "Neither will I juſtifie Milton for his writing in blank verſe; for, whatever cauſes he alleges for the aboliſhing of rhime, (which I have not now the leiſure to examine,) his own particular reaſon is plainly this, that *Rhime was not his talent.*" Whether rhyme was Milton's talent or not, I ſhall not enquire, but ſhall infer, from this reaſon aſſigned by Dryden, that had Dryden compoſed the *Paradiſe Loſt* he would have written it in rhyme, and that conſequently, with Burnet, he judged the want of it an imperfection in Milton's poem. See dedication to Dryden's *Juvenal.* T. WARTON.

Swift, in his *Advice to a Young Poet*, admirably ridicules a deſign, then publickly announced, he ſays, of turning the PARADISE LOST into rhyme. The attempts have ſhown the impotence of the Reformers. Even Dryden's *Fall of Man* is diſguſting, when we think on the unſhackled lines of Milton. Other *rhymers* have pretended to *improve* the fame of the blind bard. Their jingle has excited only ridicule or contempt. One of theſe worthies mentions that he was induced to put Milton *into rhyme*, partly for the ſake of *obliging the ladies!* See the edition of Milton, 1801. vol. i. p. ccvii. In the *Royal Grammar*, publiſhed in 1715, Milton's blank verſe is not altogether reliſhed; and the ſelf-complacent author adds, "It is not impoſſible, but the *Paradiſe* may admit a ſecond *cultivation*, and perhaps receive new beauties from *another dreſs;* at leaſt be generally read with more pleaſure; and, which is no ſmall benefit of rhyme, be retained with more eaſe: of which take this ſhort Eſſay upon that paſſage, B. ii. p. 42. edit. 1674.

miſtaken for bombaſt and inſipidity, by the refined readers of a diſſolute age, whoſe taſte and morals were equally vitiated.

From this detail it will appear, that allegorical poetry, through many gradations, at laſt received its ultimate conſummation in the *Faerie Queene*. Under this conſideration therefore, I hope what I have here collected on this ſubject, will not ſeem too great a deviation from the main ſubject of the preſent remarks; which I conclude with the juſt and pertinent ſentiments of the Abbè du Bos, on allegorical action, *Reflexions*, tom. i. c. 25. The paſſage, though properly reſpecting dramatick poets, is equally applicable to the action of the *Faerie Queene*. "It is impoſſible for a piece, whoſe ſubject is an allegorical action, to intereſt us very much. Thoſe, which writers of approved wit and talents have hazarded in this kind, have not ſucceeded ſo well as others, where they have been diſpoſed to be leſs ingenious, and to treat hiſtorically their ſubject.—Our heart requires truth even in fiction itſelf; and, when it is preſented with an allegorical fiction, it cannot determine itſelf, if I may be allowed the expreſſion, to enter into the *ſentiments* of thoſe chimerical perſonages. A theatrical piece, were it to ſpeak only to the *mind*, would never be capable of engaging our attention

O ſhame to men! Devil with devil damn'd, &c.
" O ſhame! O curſe! O more than helliſh ſpight!
" Damn'd Devils with each other never fight.
" Tho' God bids peace with promiſes of life,
" Men onely reaſon arm for deadly ſtrife;
" By bloody wars earth making deſolate,
" And ſacrificing thouſands to their hate, &c."

We ſhall be led to make the ſame remark on ſuch a *refiner*, as Smith does on Bayes in the *Rehearſal*: "I can hold no longer; I muſt gag this rogue; there's no enduring of him!"

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through the whole performance. We may therefore apply the words of Lactantius upon this occasion. *Poetick licence has its bounds, beyond which you are not permitted to carry your fiction. A poet's art conſiſts in making a good repreſentation of things that might have really happened, and embelliſhing them with elegant images. Totum autem, quod referas, fingere, id eſt ineptum eſſe et mendacem, potius quam poetam*.*" T. WARTON.

* To Mr. Warton's REMARKS ON ALLEGORY I ſhall venture to add ſome circumſtances, which may not be found unintereſting.

It has eſcaped the notice of the commentators, that a Latin poem was publiſhed many years before the FAERIE QUEENE, the ſubject of which might poſſibly give a hint to Spenſer. This poem, repreſenting *Popery* as a *Cyclops*, relates, in ſeven books, the tyranny and artifices of it; aſſuming *claſſical* names to deſcribe *papal* perſons and things. The author, at the end of the poem, explains his allegory, by the following lines, to which there is a marginal note, viz. *Allegorica expoſitio de Cyclopibus.*

" Hactenus effictam tibi rem narramus, at ipſa
" Cortice ſub tenui myſtica ſenſa latent.
" Arguit obſcuro vates ſermone Tyrannos,
" Temporibus noſtris, temporibúſque ſuis.
" Libera enim nulla eſt monſtris à talibus ætas:
" Sed nihil in forteis iuris habere queunt.
" Quanvis fortunas infractaque corpora frangant,
" Non poſſunt ſimili frangere corda modo.
" Atque ab eis tandem pœnas Deus ipſe repoſcit,
" In quoduis vitium, qui ſine lege ruunt.
" Enceladus docet hoc flammanti preſſus ab Ætna:
" Hoc et Typhonis fabula ficta notat.
" Hoc tibi Centauri, Lapithæque, maligna propago,
" Hoc et Cyclopes monſtra cruenta volunt.
" Exprimit hoc celebris ſontum pictura Gigantum,
" Præterea quotquot non meminiſſe queam."

The poem itſelf is written in hexameters, and is thus entitled: " SEPTEM CYCLOPEIDON LIBRI, *Originem, Ingenium, Inſtitutionem, Leges, et Regnum fatale bis nati* CYCLOPIS, *iucundo ſatyrici generis figmento repræſentantes, olim in gratiam* INTERIM *cœpti, nunc autem demum Heroico Carmine elaborati, recenſque editi, per Menſonem Poppium Eurothalaſſium alias Oſterzeenſem,*

Friſium, verbi miniſtrum in Manſtacht Friſiæ Orientalis. Anno 1555." The palace of *Night*, who repreſents the *influence of Popery*, is deſcribed in the firſt Book with much ſpirit; and *Night* is attended with the following allegorical perſonages:

" Ipſa ſatellitio ſtipatur utrinque frequenti:
" Primo dextra loco iacet *Ignorantia* veri.
" Hinc ſine iudicio ſine mente recumbit ovillis,
" Moribus et nugas *Perſuaſio* diſcit aniles.
" Inde *Superſtitio* tetro ſedet impia viſu:
" Falſaque iuſtitiæ propriæ patrona, ſuique
" Admiratrix, externoque *Philautia* cultu
" Splendida, at interius vivæ virtutis inanis:
" Et ſoror huius amans tremulis replicare labellis
" Murmura, continuo vocis prolata ſuſurro
" Ac humeris inflexa caput *Simulatio* vana:
" Securoque placens ſibi *Confidentia* geſtu,
" Impiaque ignitis *Truculentia* ſpectat ocellis, &c."

I know not whether THE VOYAGE OF THE WANDRING KNIGHT, a French ſpiritual romance, was publiſhed in its own language before the FAERIE QUEENE. But the Engliſh tranſlation of it was dedicated to Sir Francis Drake, Spenſer's cotemporary, who died in 1597. This work has alſo been unnoticed by the commentators. The following edition of it is in Sion College Library, London. " THE VOYAGE OF THE WANDRING KNIGHT. *Shewing the whole courſe of Mans Life, how apt he is to follow Vanity, and how hard it is for him to attayn to Vertue. Deviſed by John Cartheny, a Frenchman; and tranſlated out of French into Engliſh, by W. G. of Southampton, Merchant. A work worthy the reading; and dedicated to the Right Worſhipfull Sir Francis Drake, Knight.* Lond. 1650." 4to. bl. l. The dedication contains many alluſions to Sir Francis's acquaintance with the ſea. The work is divided into three parts. In the firſt part, " Folly apparelleth and armeth the Wandring Knight, Ch. iv. The Wandring Knight, finding two wayes and doubtfull whether of them to take, there chaunced to come to him Vertue and Voluptuouſneſſe, either of them offering to conduct and guide him on the way, Ch. vi. How the Wandring Knight was received and welcomed to the pallace of worldly Felicity, Ch. viii." In the ſecond part, " Gods-Grace ſheweth Hell unto the knight, with all the voluptuous company that hee ſaw in the pallace of worldly Felicity, Ch. ii." In the third part, Faith, Hope, and Charity are deſcribed, Ch. ii. iii. iv. &c. As are the four Moral Virtues, Ch. vii. And, in the eighth Chapter, Faith, like Spenſer's hermit, " from the top of the tower of the pallace of Lady Vertue ſheweth unto the Knight the City of Heaven." De

Bure makes no mention of this ſpiritual romance. And Du Freſnoy only gives an account of an edition of it, not dated, but placed between two modern books of 1681 and 1729, in his Bibliotheque des Romans, tom. ii. 172. "Le voyage du Chevalier errant, par Jean de Carthemi, Dominicain, in 8vo."

Spiritual allegories of this kind, I may add, became frequent in this country, and were read with avidity. Witneſs "THE ISLE OF MAN: *or, The Legall Proceeding in Man-ſhire againſt Sinne. Wherein, by way of a continued Allegorie, the chiefe Malefactors diſturbing both Church and Commonwealth are detected and attached; with their Arraignment, and Judiciall Trial, according to the Lawes of England. The ſpirituall vſe thereof, with an apologie for the manner of handling, moſt neceſſary to be firſt read, for direction in the right vſe of the Allegory thorowout, is added in the end.* By Rich. Bernard, Rector of Batcomb, Somerſet. 1628." 12mo. The *fifth* edition of this work, is that which now lies before me. To this work I am of opinion we may attribute John Bunyan's PILGRIM'S PROGRESS; and alſo Benjamin Keach's TRAVELS OF TRUE GODLINESS, and his PROGRESS OF SIN. Perhaps P. Fletcher had alſo in mind the ISLE of MAN, when he denominated his allegorical poem *The Purple* ISLAND. There is, however, an elder work, entitled "ROOME FOR A MESSE OF KNAVES," 4to. 1610, in which is "A narration of a ſtrange but true battell fought in the little *Iſle* (or worlde) *of Man.*" Man is repreſented as a "caſtle beleaguer'd by two huge armies;" the Virtues, and the Vices. And the author ſeems to have had his eye on the foes of Alma in the FAERIE QUEENE.

Neither Mr. Spence nor Mr. Warton have made the leaſt mention of Henry More's PLATONICK SONG OF THE SOUL; a poem written avowedly in imitation of Spenſer, and often preſenting as juſt an allegory and as ſweet a ſtanza as the original which it profeſſes to follow. This poem, in three Books, was firſt printed in 1642, and again in 1647. Milton, I think, appears to have read it with attention. More indeed was his fellow-collegian, and friend. The criticks have alſo neglected to notice the PSYCHE, OR LOVE'S MYSTERIE, by Joſ. Beaumont, fol. 1651.

It remains, that I ſhould mention the allegorical deſign of one of Spenſer's cotemporaries, viz. John Day, whom I ſuppoſe to be the dramatick writer of that name, and who was a member of Caius College, Cambridge. The work, of which I am to give an account, is in manuſcript; and is one of the many literary curioſities which belonged to the late Duke of Bridgewater, and now belong to his Grace's nephew, Earl Gower. It is entitled, PEREGRINATIO SCHOLASTICA, *or, Learninges Pillgrimadge. Containeinge the ſtraunge Aduentures, and various*

Entertainements, he founde in his trauailes towardes the ſhrine of Latria. Compoſede, and deuided into ſeuerall Morrall Tractates, by John Daye, Cantabr." It is not dated. In his dedication to Mr. Thomas Dowton, gentleman, he calls his compoſition "a morall *poeme*;" but he could not mean a *metrical* compoſition, for the whole is in proſe. The *Tractates* are twenty in number. The firſt contains "Learninges parentage, his occaſion of Trauaile, his attendants, and entertainement amongſt the Coſmophili, or world.louers." The ſecond, "An inuitation from Poneria; his purpoſſe to viſit her, with the loſſe of Time, &c." The fifth, "what maſques and dances Ponerias 7 champeons entertaine him withall; at which he fell in loue with Poneria." The ſixth, "Alethe incaſtrata, or Truthe in priſoun, diſcouering Poneria to be a ſtrumpett; and her ſeven champeons, the 7 deadlie ſins." The characters of the ſeven deadly ſins are drawn with reference to Gower, Chaucer, Lydgate, &c. In the laſt Tractate, "Experience directs Learning the next and onelie way to the ſhrine of Latria." This account may ſerve to ſhow the fondneſs for allegory in Spenſer's days. TODD.

MR. WARTON'S

REMARKS

ON

SPENSER'S STANZA, VERSIFICATION, AND LANGUAGE.

ALTHOUGH Spenſer's favourite Chaucer had made uſe of the *ottava rima*[a], or ſtanza of eight lines; yet it ſeems probable, that Spenſer was principally induced to adopt it, with the addition of one line, from the practice of Arioſto and Taſſo,

[a] Chaucer's ſtanza is not *ſtrictly* ſo. Betuſſi, in his life of Boccace, acquaints us, that Boccace was the inventor of the *ottava rima*, and that the *Theſeide* of that author was the firſt poem in which it was ever applied. T. WARTON.

the moſt faſhionable poets of his age. But Spenſer, in chooſing this ſtanza, did not ſufficiently conſider the genius of the Engliſh language, which does not eaſily fall into a frequent repetition of the ſame termination; a circumſtance natural to the Italian, which deals largely in identical cadences.

Beſides, it is to be remembered, that Taſſo and Arioſto did not embarraſs themſelves with the neceſſity of finding out ſo many ſimilar terminations as Spenſer. Their *ottava rima* has only three ſimilar endings, alternately rhyming. The two laſt lines formed a diſtinct rhyme. But, in Spenſer, the ſecond rhyme is repeated four times, and the third three [b]. This conſtraint led our author into many abſurdities; the moſt ſtriking and obvious of which ſeem to be the following.

I. It obliged him to dilate the thing to be expreſſed, however unimportant, with trifling and tedious circumlocutions, viz. F. Q. ii. ii. 44.

"Now hath fair Phœbe with her ſilver face
"Thriſe ſeene the ſhadowes of this neather world,
"Sith laſt I left that honourable place,
"In which her roiall preſence is enrold."

That is, It is three months ſince I left her palace.

II. It neceſſitated him, when matter failed towards the cloſe of a ſtanza, to run into a ridiculous redundancy and repetition of words, as in F. Q. ii. ix. 33.

"In which was nothing *pourtrahed nor wrought*,
"*Nor wrought nor pourtrahed*, but eaſie to be thought."

III. It forced him, that he might make out his complement of rhymes, to introduce a puerile or impertinent idea, as in F. Q. ii. ix. 45.

[b] See examples of the meaſures of the Provencial poets, in Petrarch. Spenſer forms a compound of many of theſe. T. WARTON.

" Nor that proud towre of Troy, though richly GUILT."

Being here laid under the compulſion of producing a conſonant word to *ſpilt* and *built*, which are preceding rhymes, he has mechanically given us an image at once little and improper.

To the difficulty of a ſtanza ſo injudiciouſly choſen, I think we may properly impute the great number of his elleipſes; and it may be eaſily conceived, how that conſtraint, which occaſioned ſuperfluity, ſhould at the ſame time be the cauſe of omiſſion.

Notwithſtanding theſe inconveniencies flow from Spenſer's meaſure, it muſt yet be owned, that ſome advantages ariſe from it; and we may venture to affirm, that the fullneſs and ſignificancy of Spenſer's deſcriptions, is often owing to the prolixity of his ſtanza, and the multitude of his rhymes. The diſcerning reader is deſired to conſider the following ſtanza, as an inſtance of what is here advanced. Guyon is binding FUROR, F. Q. ii. iv. 15.

" With hundred yron chaines he did him bind,
" And hundred knots, that did him ſore conſtraine:
" Yet his great yron teeth he ſtill did grind,
" And grimly gnaſh, threatning revenge in vaine:
" His burning eyen, whom bloody ſtrakes did ſtaine,
" Stared full wide, and threw forth ſparkes of fyre;
" And, more for ranck deſpight then for great paine,
" Shake his long locks colourd like copper-wyre,
" And bit his tawny beard to ſhew his raging yre."

In the ſubſequent ſtanza there are ſome images, which perhaps were produced by a multiplicity of rhymes. F. Q. iv. v. 45.

" He all that night, that too long night, did paſſe:
" And now the day out of the ocean-mayne
" Began to peepe above this earthly maſſe,
" With pearly dew ſprinkling the morning graſſe:
" Then up he roſe like heavie lump of lead,
" That in his face, as in a looking glaſſe,
" The ſigns of anguiſh one might plainely read."

Dryden, I think, ſomewhere remarks, that rhyme often helped him to a thought; an obſervation, which, probably, Spenſer's experience had likewiſe ſupplied him with. Spenſer, however, muſt have found more aſſiſtance in this reſpect, from writing in rhyme, than Dryden, in proportion as his ſtanza obliged him to a more repeated uſe of it.

In ſpeaking of Spenſer's rhyme, it ought to be remarked, that he often new-ſpells a word to make it rhyme more preciſely. Take theſe ſpecimens, F. Q. v. xii. 31.

"And of her own foule entrailes makes her *meat*,
"Meat fit for ſuch a monſter's monſterous DYEAT."

Again, F. Q. iii. iii. 48.

"Tho when the term is full ACCOMPLISHID,
"Then ſhall a ſpark of fire, which hath long while
"Bene in his aſhes raked up and *hid*."

Again, F. Q. iii. iv. 42.

"Then all the reſt into their coches CLIM,
"And through, &c.
"Upon great Neptunes necke they ſoftly *ſwim*."

Again, F. Q. iv. iii. 26.

——"Mightily *amate*,
"As faſt as forward erſt, now backward to RETRATE."

Again, F. Q. iv. ii. 27.

"Shall have that golden girdle for *reward*,
"And of, &c.
"Shall to the faireſt ladie be PREFAR'D."

And, to be ſhort, we meet with YCLED for *yclad*, DARRE for *dare*, PREJUDIZE for *prejudice*, SAM for *ſame*, LAM for *lamb*, DENAY for *deny*, PERVART for *pervert*, HEARE for *hair*, and numberleſs other inſtances of orthography deſtroyed for the ſake of rhyme. This was a liberty which Chaucer, Gower, and Lydgate, frequently made uſe of; and it may

not be improper, in this place, to exhibit the ſentiments of a critick in queen Elizabeth's age upon it. "Now there cannot be in a MAKER a fowler fault than to falſifie his accent to ſerve his cadence; or, by untrue orthography, to wrench his words to help his rhyme; for it is a ſign that *ſuch a maker* is not copious in his own language." However, he ſeems afterwards to allow the deviation from true ſpelling, in ſome meaſure. "It is ſomewhat more tollerable to help the rhyme by falſe orthographie, than to leave an unpleaſant diſſonance to the eare, by keeping trewe orthographie and loſing the rime; as for example, it is better to rime *dore* with *reſtore*, than in his true orthographie which is *doore*. —Such men were in effect the moſt part of all your old rimers, and ſpecially Gower, who, to make up his rime, would for the moſt part write his terminant ſyllable with falſe orthographie; and many times not ſticke to put a plaine French word for an Engliſh; and ſo by your leave do many of our common rimers at this day." Puttenham's *Arte of Engliſh Poeſie*, B. 2. c. 8.

We find in many paſſages of our author the orthography violated, when the rhyme without ſuch an expedient would be very exact; thus BITE, when made to rhyme with *delight*, is ſometimes ſpelt BIGHT, as if the eye could be ſatisfied in this caſe as well as the ear. Inſtances of this ſort occur often in Harington's Arioſto, and more particularly of the word *ſaid*, which is often occaſionally written SED. This practice was continued as far down as the age of Milton. See *Lycidas*, ver. 128.

"Beſides what the grim wolf with privy paw
"Daily devours apace, and nothing SED."

Said is thus printed SED in the edition of 1645, that it might appear to rhyme, with greater pro-

priety, to the preceding *ſpread*: Later editors, not knowing the faſhion of writing *ſaid*, upon ſome occaſions, SED, altered it to *fed*, which utterly deſtroyed the ſenſe. The ſame ſpelling is found again in the ſame edition, and for the ſame reaſon, in *L'Allegro*:

" She was pincht and pull'd ſhe SED,
" And he by friers lantern *led*."

Hughes, not conſidering our author's common practice of miſſpelling a word for the convenience of his rhyme, makes him guilty of many diſſonant rhymes: for that editor, among other examples of his exactneſs, has reduced Spenſer's text to modern orthography with great accuracy.

It is indeed ſurpriſing upon the whole, that Spenſer ſhould execute a poem of uncommon length, with ſo much ſpirit and eaſe[c], laden as he was with ſo many ſhackles, and embarraſſed with ſo complicated a BONDAGE OF RIMING. Nor can I recollect, that he has been ſo careleſs as to ſuffer the ſame word to be repeated as a rhyme to itſelf, in more than four or five inſtances; a fault, which if he had more frequently committed, his manifold beauties of verſification would have obliged us to overlook: and which Harington ſhould have avoided more ſcrupulouſly, to compenſate, in ſome degree, for the tameneſs and proſaick mediocrity of his numbers.

Notwithſtanding our author's frequent and af-

[c] *with ſo much ſpirit and eaſe*,] The Engliſh verſification has been much ſmoothed by Waller; who uſed to own, that he derived the harmony of his numbers from Fairfax's Taſſo, who well-vowelled his lines; though Sandys was a melodious verſifier; and *Spenſer has perhaps more variety of muſick than either of them.* JOS. WARTON.

fected uſage of obſolete words and phraſes[d], yet it may be affirmed, that his ſtyle, in general, has great perſpicuity and facility. It is alſo remarkable, that his lines are ſeldom broken by tranſpoſitions, antitheſes, or parentheſes. His ſenſe and ſound are equally flowing and uninterrupted. From this ſingle conſideration, an internal argument ariſes, which plainly demonſtrates that *Britaines Ida* is not written by Spenſer. Let the reader judge from the following ſpecimen.

" Among the reſt, that all the reſt excel'd,
" A dainty boy there wonn'd, whoſe harmleſſe yeares
" Now in their freſheſt budding gently ſwel'd:

[d] The author of *The Arte of Engliſh Poeſie* ſeems to blame Spenſer for this. " Our MAKER therefore, at theſe dayes, ſhall not follow Piers Plowman, nor Gower, nor Lydgate, nor yet Chaucer; for their language is now out of uſe with us." B. 3. c. 1. The *Faerie Queene* was not publiſhed when this critick wrote, ſo that this cenſure is levelled at the *Paſtorals*, which, however, in another place he commends. " For eglogue and paſtoral poeſie, Sir Philip Sydney, and Maiſter Challener, and *that other gentleman* who wrote the late *Shepherds Kalender*." B. 1. c. 31. Spenſer had publiſhed his *Paſtorals* about ten years before; to which he did not prefix his name. One of Spenſer's contemporary poets has ridiculed the obſolete language of the *Faerie Queene*, viz. Daniel, in his 52d *Sonnet*:

" Let others ſing of Knights and Palladines,
" In *aged* accents, and *untimely* words." T. WARTON.

Theſe *nice gentlemen* are alſo mentioned in *Skialetheia, &c. certaine Epigrams & Satyres*, Lond. 1598. 12mo. Sat. vi.

" No, let's eſteeme Opinion as ſhe is,
" Fovles bawble, &c.—
" For, in theſe our times,
" Some of *opinions gulls* carpe at the rimes
" Of reuerend CHAWCER: other-ſome do praiſe them,
" And vnto heau'n with wonders wings do raiſe them.
" Some ſay the mark is out of GOWERS mouth;
" Others, he's better then a trick of youth.
" Some blame *deep* SPENCER *for his grandam words*;
" Others proteſt that in them he records
" His maiſter-peece of cunning giuing praiſe,
" And grauity to his profound-prickt layes." TODD.

" His nimph-like face ne'er felt the nimble ſheeres,
" Youth's downie bloſſome through his cheeke appeares;
" His lovely limbes (but love he quite diſcarded)
" Were made for play, (but he no play regarded;)
" And fit love to reward, and be with love rewarded.
" High was his forehead, arch't with ſilver mould,
" (Where never anger churliſh wrinkle dighted,)
" His auburne lockes hung like darke threds of gold,
" That wanton aires (with their faire length incited)
" To play among their wanton curles delighted.
" His ſmiling eyes with ſimple truth were ſtord,
" Ah! how ſhould truth in thoſe thiefe eyes be ſtord,
" Which thouſand loves had ſtoln, and never once reſtord!
" His cheerfull lookes, and merry face would proove
" (If eyes the index be where thoughts are read)
" A dainty play-fellow for naked Love.
" Of all the other parts enough &c."

But there are other arguments which prove this poem to be the work of a different hand. It has a vein of pleaſing deſcription; but is, at the ſame time, filled with conceits and witticiſms, of which Spenſer has much fewer, than might be expected from the taſte of his age. It's manner is like that of Fletcher's *Purple Iſland*. I ſuſpect it to have been written in imitation of Shakſpeare's *Venus and Adonis*[e]. The author, whoever he was, certainly lived about the latter end of Elizabeth, or the beginning of James I.

Our author's *Paſtorals* are written in profeſſed imitation of Chaucer's ſtyle. This he tells us expreſsly in the beginning of *Colin Clouts come home again*:

" The ſhepherd's boy, beſt knowen by that name,
" That after TITYRUS[f] firſt ſung his lay."

[e] The firſt edition of which was printed in London, for William Leake, 1602, 12mo. T. WARTON.

[f] Milton, in imitation of our author, ſtyles Chaucer TITYRUS, where he hints at Chaucer's having travelled into Italy, *Manſ.* v. 34.

" Quin et in has quondam pervenit TITYRUS oras."

And the tale of the *Oak* and *Brier*, in the Eclogue of *Februarie*, is more peculiarly modelled after Chaucer's manner, and is accordingly thus introduced:

——————" A tale of truth
" Which I cond of TITYRUS in my youth."

And, in another paſtoral, he hints at his having copied Chaucer:

" That *Colin* hight which well could pipe and ſing,
" For he of TITYRUS his ſong did lere."

In the *Paſtorals* he likewiſe appears to have attempted an imitation of the *Viſions of Pierce Plowman*; for after exhorting his Muſe not to contend with Chaucer, he adds, in the Epilogue to the *Shep. Cal.*

" Nor with the PLOWMAN that the pilgrim playde awhile."

And beſides, that his *Paſtorals* might, in every reſpect, have the air of a work in old Engliſh, he has adopted and given them the title of an old book, called the SHEPHEARD'S KALENDER, firſt printed by Wynkin de Worde, and reprinted about twenty years before he publiſhed theſe *Paſtorals, viz.* in 1559. This is what E. K. means, where he ſays in his epiſtle prefixed, " He tearmeth it the SHEPHERDS KALENDER, applying an *old name* to a *new* work." One of Spenſer's reaſons for uſing ſo much ancient phraſeology in theſe *Paſtorals*, was undoubtedly the obvious one of cloathing rural characters in the dreſs of Dorick ſimplicity; but the principal reaſon is moſt probably, that which is delivered by his friend and commentator, E. K., who was " privie to all his deſigns:"—" In myne opinion, it is one eſpecial prayſe of many which are due to this poet, that he hath laboured to reſtore, as to their rightful heritage, ſuch good and

natural Engliſh words, as have been long time out of uſe, and almoſt cleane diſherited; which is the only cauſe that our mother-tongue, which truly of itſelfe is both *full enough for proſe*, and *ſtately enough for verſe*, hath long time beene counted moſt bare and barren of both; which default, when as ſome have endeavoured to ſalve and recure, they patched up the holes with peeces and ragges of other languages; borrowing here of the French, there of the Italian, and every where of the Latine; not weighing how ill thoſe tongues accord with themſelves, but much worſe with ours; ſo now they have made our Engliſhe tongue a gallimaufrey, or hodge-podge of all other ſpeeches." Thus that, which induced Spenſer to adopt ſo much obſolete language in the *Paſtorals*, induced him likewiſe to do the ſame in the *Faerie Queene*.' Hence too it appears, that he was diſguſted with the practice of his contemporary writers, who had adulterated, according to his judgement, the purity of the Engliſh tongue, by various innovations from the Spaniſh, French, Latin, and Italian. And, that this was a prevailing affectation in the age of queen Elizabeth, may be concluded from the following paſſages. Thus Marſton in his *Satires*, Proem. b. 2.

" I cannot quote a *motte Italianate*;
" Or brand my Satires with a *Spaniſh terme*."

Biſhop Hall in his *Satires*, publiſhed in 1597.

" There if he can with termes *Italianate*,
" Big-ſounding ſentences, &c."

And Camden, having given us a ſpecimen of the Lord's prayer in old Engliſh, has theſe words: " Hitherto will our ſparkfull youth laugh at their great grand-fathers Engliſh, who had more care to do well, than to ſpeak minion-like; and left more glory to us by their exploiting great actes, than we

ſhall by our forging new words, and uncouth phraſes." *Remains*, Artic. *Languages*. A learned gentleman, one R. C. [Carew] who has addreſſed a letter to Camden, inſerted in that author's *Remains*, thus ſpeaks. "So have our Italian travellers brought us acquainted of their ſweet-reliſhed phraſes; even we ſeeke to make our good of our late Spaniſh enemie, and fear as little the hurt of his tongue, as the dint of his ſword." Again, "We within theſe ſixty years have incorporated ſo many Latin and French words, as the third part of our tongue conſiſteth now in them." And Aſcham, in his *Schole-Maſter*, informs us, that not only the language, but the manners, of Italy had totally infected his country-men, where he is deſcribing the ITALIANIZED ENGLISHMAN[g].

Our author's diſapprobation of this practice appears more fully from his own words, where he expreſsly hints that Chaucer's language, which he ſo cloſely copied, was the pure Engliſh, F. Q. iv. ii. 32.

"Dan Chaucer WELL OF ENGLISH UNDEFILDE[h]."

But although Spenſer diſapproved of this corrupt adulteration of ſtyle, ſo faſhionable in his age, yet we find him notwithſtanding frequently introducing

[g] The ſame author acquaints us, that about this time an infinite number of Italian books were tranſlated into Engliſh: among the reſt, were many Italian novels; the tranſlations of which, Shakſpeare manifeſtly made uſe of for ſome of his plots. T. WARTON.

[h] A learned and ſagacious lexicographer gives a very different account of the purity of Chaucer's ſtyle. "Chaucerus, peſſimo exemplo, integris vocum plauſtris ex eadem Gallia in noſtram linguam invectis; eam, nimis antea à Normannorum victoria adulteratam, omni fere nativa gratia et nitore ſpoliavit, pro genuinis coloribus fucum illinens, pro vera facie larvam induens." Skinner, *Præfat. ad Etymolog. Ling. Anglic.* T. WARTON.

words from a foreign tongue, ſuch as, *viſnomie*[1], *amenance*, *arret*, *meſpriſe*, *ſovenance*, *affrap*, *aguiſe*, *amenage*, *abaſe*, and the like; but theſe words the frequent return of his rhyme obliged him to introduce, and accordingly they will generally be found at the end of his lines. The poverty of our tongue, or rather the unfrequency of its identical terminations, compelled him likewiſe, for the ſake of rhyme, perpetually to coin new Engliſh words, ſuch as *dammify'd*, *unmercify'd*, *wonderment*, *warriment*, *unruliment*, *habitaunce*, *hazardrie*, &c. To this cauſe his many Latiniſms alſo may be attributed, which, like all the reſt, are ſubſtituted to make out the neceſſary jingle.

The cenſure of Ben Jonſon, in his *Diſcoveries*, upon our author's ſtyle, is perhaps unreaſonable: "Spenſer, in affecting the ancients, writ no language." The ground-work and ſubſtance of his ſtyle is the language of his age. This indeed is ſeaſoned with various expreſſions, adopted from the elder poets; but in ſuch a manner, that the language of his age was rather ſtrengthened and dignified, than debaſed or diſguiſed, by ſuch a practice. In truth, the affectation of Spenſer in this point, is by no means ſo ſtriking and viſible, as Jonſon has inſinuated; nor is his phraſeology ſo difficult and obſolete, as it is generally ſuppoſed to be. For many ſtanzas together, we may frequently read him with as much facility, as we can the ſame number of lines in Shakſpeare.

[1] *ſuch as*, viſnomie, &c.] He was probably led to this practice, in many inſtances, by preceding writers. In the very firſt word here cited by Mr. Warton, *viſnomie*, he is authoriſed by Hawes, *Hiſt. of Graunde Amoure*, &c. edit. 1554. Sign. Q. ii. b.

"And, when that he vnto vs drewe nye,
"I beheld his body and his *viſenamye*."

We are therefore not to condemn the poet too haſtily. See alſo theſe words noticed in their reſpective places. TODD.

But although I cannot ſubſcribe to Jonſon's opinion concerning Spenſer's language, I muſt confeſs that the following ſentiments of that critick, concerning the uſe of old words in poetry, are admirable. "Words borrowed of antiquity, do lend a kind of majeſty to ſtyle, and are not without their delight ſometimes. For they have the authority of yeares, and out of their intermiſſion do lend a kind of grace-like newneſſe. *But the eldeſt of the preſent, and the neweſt of the paſt language is the beſt.*" But Jonſon has literally tranſlated the latter part of the paragraph, from Quintilian, without acknowledgment, Inſt. Or. l. i. cap. 6. "*Ergo ut novorum optima erunt maxime vetera, ita veterum maxime nova.*"

I conclude theſe Remarks with a paſſage from the nervous, poetical, and witty ſatires of biſhop Hall; who, having cenſured the petty poets of his age for their various corruptions, and licentious abuſes, of the Engliſh language, makes this compliment to Spenſer:

"But lett no rebel ſatyr dare traduce
"Th' eternall Legends of thy FAERIE MUSE,
"Renowned SPENSER! whom no earthly wight
"Dares once to emulate, much leſs deſpight.
"*Saluſt* of France, and Tuſcan *Arioſt!*
"Yield up the lawrel-girlond ye have loſt:
"And lett all others willows wear with mee,
"Or lett their undeſerving temples bared bee[k]."

T. WARTON.

[k] B. i. ſ. 4. Theſe ſatires [the three firſt books] were firſt printed by T. Creede, for R. Dexter, Lond. 1597. 12mo. The three laſt books appeared in an edition entitled, "*Virgidemiarum*, The three laſt bookes of *byting* Satyres, *Anon.* Lond. printed by R. Bradocke, for R. Dexter, &c. 1598." 12mo. It begins with ſat. 1. of lib. 4. The next edition [of the whole] is, "*Virgidemiarum*, The three laſt [in reality all the ſix] bookes of the *byting* Satyres, corrected and amended, with ſome

additions, by J. H. Lond. for R. Dexter, &c. 1599." 12mo. In a copy I have ſeen of this laſt edition, at the end are bound up, "Certaine worthye manuſcript poems of great antiquitie, reſerved long in the ſtudie of a Northfolke Gentleman, now firſt publiſhed by J. S. Lond. R. D. 1597." 12mo. The poems are, "The ſtately Tragedy of *Guiſcard* and *Siſmond*:" in two books, in the ſeven-lined ſtanza. It is Dryden's ſtory, and ſeems about the age of Henry VII. "The Northern Mother's Bleſſing, written nine yeares before the death of G. Chaucer." "The Way to Thrift."—They are dedicated to the worthieſt poet *Maiſter Ed. Spenſer.* T. WARTON.

A few additions may be made to the preceding REMARKS ON SPENSER'S LANGUAGE AND VERSIFICATION.

Indeed it is proper to inform the reader that, in conſequence of the poet's frequently converting words of one ſyllable into two, words of two ſyllables into three, &c. and in conſequence alſo of his remarkable accentuation of words; the ſeveral words, ſo employed, will be found thus diſtinguiſhed, *armës*, *ſafëty*, *inchantëment*, *infámous*, *proſtráte*, *courage*, &c. In pronunciations of this kind likewiſe, Spenſer follows his old maſter. See Tyrwhitt's Eſſay on the Language and Verſification of Chaucer, prefixed to the *Canterb. Tales*, 4to. edit. Oxford, 1798, p. 61. Nor will the reader omit to obſerve that Spenſer, like Chaucer and all our elder writers, uſes no apoſtrophe in his genitive caſes. By eliſions intended in the pronunciation, however, he ſometimes reduces words of two ſyllables into one, as *iron*, which muſt be read *ir'n*; and *cruelly*, which muſt be read *cru'lly*, &c. This practice has been abundantly imitated by Milton.

Alexander Gill, maſter of St. Paul's ſchool, London, (under whom Milton was educated,) publiſhed in 1621 a treatiſe in quarto, entitled LOGONOMIA ANGLICA, *quâ Gentis ſermo faciliùs addiſcitur*:" His numerous examples, under the various figures of *Syntax*, are principally drawn from the FAERIE QUEENE; and I am ſurpriſed that the work ſhould have eſcaped the notice of the commentators, eſpecially Mr. Upton, who delighted ſo much in accommodating old Engliſh expreſſions to learned rules and conſtruction. Take an example or two from Mr. Gill's illuſtration of *Figures in ſound:* I muſt previouſly obſerve, however, that the ſpelling adopted by the critick would hardly be legible; as he was an advocate for a new Engliſh orthgraphy, formed partly in ſubſerviency to the pronunciation

of the words, intermixed alſo with Saxon letters, and diſtinguiſhed by other marks of his own invention. To enumerate all the forms, under which he has ingeniouſly placed paſſages from Spenſer, the *Antonomaſia*, the *Metalepſis*, the *Onomatopœia*, the *Barbaralexis*, &c. &c. would fill many pages, and might not, I fear, completely gratify the curioſity which theſe high-ſounding names excite. The following examples are from the *Figures in ſound*, cap. xxi. p. 108, &c.

" Επίζευξις, *ſive Subiunctio.*

" *Unam ſi gemines vocem Subiunctio fiet:*
" His lady ſad to ſee his ſore conſtraint,
" Cride out, Now, now, Sir Knight, ſhew what ye bee."
F. Q. i. i. 19.

" *Conuerſio*, Αντιστροφὴ *al.* Επιστροφὴ.

" *Pluria membra ſono Conuerſio claudit eodem.*
" For truth is one, and right is euer one."
F. Q. v. ii. 48.

" Επανάληψις.

" *Incipit & finit verbo Epanalepſis eodem:*
" Bold was the chalenge, as himſelfe was bold."
F. Q. iv. ii. 39.

The following is an example, taken from the critick's *Figures of ſentence*, p. 128.

" Επάνοδος, *Regreſſio.*

" *Quum ſemel in toto totum proponis, et inde*
" *Diuidis in partes;* Regressio *dicitur eſſe.*
—" All that pleaſing is to living eare
" Was there conſorted in one harmonee;
" Birdes, voices, inſtruments, windes, waters, all agree.
" The ioyous birdes, ſhrouded in cheareſull ſhade,
" Their notes unto the voice attempred ſweet;
" Th' angelicall ſoft trembling voyces made
" To th' inſtruments divine reſpondence meet;
" The ſilver-ſounding inſtruments did meet
" With the baſe murmure of the waters fall;
" The waters fall with difference diſcreet,
" Now ſoft, now loud, unto the wind did call;
" The gentle warbling wind low anſwered to all."
F. Q. ii. xii. 70.

A writer, ſubſequent to Gill, has conciſely and very properly noticed a peculiarity ſometimes obſervable in Spenſer's verſification. " His making the end of one verſe to be the frequent beginning of the other (beſides the art of the Trope) was the labour and delight of Mr. Edmund Spencer, whom Sir Walt. Raleigh and Sir Kenelm Digby were uſed to call the *Engliſh*

Virgil." Preface to the Reader, in *The Chaſt and Loſt Lovers*, &c. Digeſted into three poems, by Will. Boſworth, Gent. 1651, 8vo. Lond. About twenty years after, a work was publiſhed, entitled "*Angliæ Speculum Morale:* The Moral State of England, &c. 8vo. Lond. 1670." In which, the conſideration of the poetry of this country forms a chapter, p. 65. &c. The remarks on Spenſer's *imagery* and LANGUAGE may here be properly introduced, as they ſerve to ſhow the eſtimation in which the moral poet was held at that period: "The Bards and Chroniclers, in the Iſles of Britain and Ireland, have been in former times even ador'd for the ballads in which they extoll'd the deeds of their forefathers; and ſince the ages have been refined, doubtleſs, England hath produced thoſe, who in this way have equall'd moſt of the Ancients, and exceeded all the Moderns. CHAUCER roſe like the morning ſtarr of Wit, out of thoſe black miſts of ignorance; ſince him, SPENCER MAY DESERVEDLY CHALLENGE THE CROWN; for though he may ſeem blameable in not obſerving decorum in ſome places enough, and in too much (in the whole) countenancing Knight-errantry; yet the eaſie ſimilitudes, the natural pourtraicts, the ſo refined and ſublimated fancies, with which he hath beſtudded every Canto of his ſubject, will eaſily reach him the guerdon: and though ſome may object to him that his language is harſh and antiquated; yet his deſign was noble; to ſhew us that our language was expreſſive enough of our own ſentiments; and to upbraid thoſe who have indenizon'd ſuch numbers of forreign words." Compare this with E. K.'s criticiſm, before cited, p. cxxxv.

Reſpecting the Alexandrine verſe, which cloſes every ſtanza with greater dignity than an heroick line, and which Dryden profeſſedly uſed in imitation of Spenſer; it muſt be remarked that Spenſer was not the inventor of this ſonorous termination, as Mr. Upton ſeems to have imagined. For I find, in Puttenham's *Arte of Engliſh Poeſie*, 1580, p. 60, that "Sir Thos. Wiat the elder was the firſt who uſed the Alexandrine verſe in the Engliſh tongue."

It remains only to call the reader's attention to the beautiful conſtruction of Spenſer's numbers, and to the forcible expreſſion of his ideas, in the happy deſcription of the poet given by that judicious critick, the late Dr. Joſeph Warton: "The characteriſticks of this ſweet and allegorical poet are not only ſtrong and circumſtantial imagery, but tender and pathetick feeling, a moſt melodious flow of verſification, and a certain pleaſing melancholy in his ſentiments, the conſtant companion of an elegant taſte, that caſts a delicacy and grace over all his compoſitions." TODD.

MR. UPTON'S

REMARKS

ON THE

ACTION AND HISTORY OF THE FAERIE QUEENE.

IT is not my intention to enter into a particular criticiſm of any of our poet's writings, excepting the FAERIE QUEENE; which poem ſeems to have been hitherto very little underſtood; notwithſtanding he has opened, in a great meaſure, his deſign and plan in a letter to his honoured friend Sir Walter Raleigh. How readily has every one acquieſced in Dryden's opinion? "That the action of this Poem is not one; that there is no uniformity of deſign; and that he aims at the accompliſhment of no action." See his dedications of the tranſlation of Virgil's *Æneid*, and of the tranſlation of Juvenal. It might have been expected that Hughes, who printed Spenſer's works, ſhould not have joined ſo freely in the ſame cenſure: and yet he tells us, "that the ſeveral Books appear rather like ſo many ſeveral poems, than one entire fable: each of them having its peculiar knight, and being independant of the reſt."

Juſt in the ſame manner did the criticks and commentators formerly abuſe old Homer; his *Iliad*, they ſaid, was nothing elſe, but a parcel of looſe ſongs and rhapſodies concerning the Trojan war, which he ſung at feſtivals; and theſe looſe ballads were firſt collected, and ſtitched, as it were, together by Piſiſtratus; being parts without any coherence, or relation to a whole, and unity of deſign.

As this ſubject requires a particular conſideration; I deſire the reader will attend to the following vindication of Homer and Spenſer, as they have both fallen under one common cenſure.

In every poem there ought to be ſimplicity and unity; and in the epick poem the unity of the action ſhould never be violated by introducing any ill-joined or heterogeneous parts. This eſſential rule Spenſer ſeems to me [a] ſtrictly to have followed: for what ſtory can well be ſhorter, or more ſimple, than the ſubject of his poem?—A Britiſh Prince ſees in a viſion the Faerie Queene; he falls in love, and goes in ſearch after this unknown fair; and at length finds her.—This fable has a beginning, a middle, and an end. The beginning is, the Britiſh Prince ſaw in a viſion the Faerie Queene, and fell in love with her: the middle, his ſearch after her, with the adventures that he underwent: the end, his finding whom he ſought.

But here our curioſity is raiſed, and we want a more circumſtantial information of many things.—Who is this Britiſh Prince? what adventures did he undergo? who was the Faerie Queene? where, when, and how, did he find her? Thus many queſtions ariſe, that require many ſolutions.

The action of this Poem has not only ſimplicity and unity, but it is great and important. The hero is no leſs than the Britiſh Prince, Prince Arthur: (who knows not Prince Arthur)? The time when this hero commenced his adventures, is marked very exactly. In the reign of Uther Pendragon, father of Prince Arthur, Octa the ſon of Hengiſt, and his kinſman Eoſa, thinking themſelves not bound by the treaties which they had made with

[a] *ſtrictly to have followed;*] See, however, Dr. Hurd's Remarks on the Gothick ſyſtem of this poem, and his ſucceſsful objections to Mr. Upton's aſſertion, p. clx. TODD.

Aurelius Ambroſius, began to raiſe diſturbances, and infeſt his dominions. This is the hiſtorical period of time, which Spenſer has choſen, F. Q. iii. iii. 52.

" Ye ſee that good King Uther now doth make
" Strong warre upon the Paynim brethren, hight
" Octa and Oza, whom hee lately brake
" Beſide Cayr Verolame—"

Could any epick poet deſire a better hiſtorical foundation to build his poem on? Hear likewiſe what he himſelf ſays on this ſubject, " I choſe the hiſtory of King Arthur, as moſt fit for the excellency of his perſon, being made famous by many mens former works, and alſo furtheſt from the danger of envy and ſuſpicion of preſent time." I much queſtion if Virgil's *Æneid* is grounded on facts ſo well ſupported. Beſide a poet is a *maker*; nor does he compoſe a poem for the ſake of any one hero, but rather he makes a hero for the ſake of his poem: and if he follows fame, whether from the more authentick relation of [b] old chronicles, or from the legendary tales of old romances, yet ſtill he is at liberty to add, or to diminiſh: in ſhort, to ſpeak out, he is at liberty to *lie*, as much as he pleaſes, provided his lies are conſiſtent, and he makes his tale hang well together.

Prince Arthur ſaw in a viſion, and ſeeing fell in love with, the Faerie Queene; juſt about the time that ſhe held her annual feſtival, when her knights had their various adventures aſſigned them. From either of theſe periods an hiſtorian might begin his

[b] Our poet follows Geoffry of Monmouth, the Britiſh hiſtorian; and the old Romance entitled, The Hiſtory of Prince Arthur and his Knights of the Round Table, or *La Morte d'Arthure*, as entitled at the end, and ſo cited by Aſcham in his *School-Maſter*, pag. 87. who mentions it as a favourite author in his time. UPTON.

narration; but a poet muſt begin from neither: becauſe 'tis his province to carry you at once into the ſcene of action; and to complicate and perplex his ſtory, in order to ſhow his art in unravelling it. The poet therefore might have opened his poem either with Prince Arthur now actually ſet out on his queſt, or with one of the knights ſent from the Court of the Faerie Queene: by which means the reader is introduced into the midſt of things; taking it for granted, that he either knows, or ſome way or other will know, all that preceded. 'Tis from the latter of theſe periods, namely from one of the Faery knights, who is already rode forth on his adventure, that Spenſer opens his Poem; and he keeps you in ſuſpenſe concerning his chief hero, Prince Arthur, 'till 'tis proper to introduce him with ſuitable pomp and magnificence.

Homer ſings the anger of Achilles and its fatal conſequences to the Grecians: nor can it be fairly objected to the unity of the *Iliad*, that, when Achilles is removed from the ſcene of action, you ſcarcely hear him mentioned in ſeveral books: one being taken up with the exploits of Agamemnon, another with Diomed, another again with the ſucceſſes of Hector. For his extenſive plan required his different heroes to be ſhown in their different characters and attitudes. What therefore you allow to the old Grecian, be not ſo ungracious as to deny to your own countryman.

Again, 'tis obſervable that Homer's poem, though he ſings the anger of Achilles, is not called the *Achilleid*, but the *Iliad*; becauſe the action was at Troy. So Spenſer does not call his Poem by the name of his chief hero; but becauſe his chief hero fought for the Faerie Queene in Fairy Land, and therein performed his various adventures, therefore he entitles his Poem *The Faerie Queene*. Hence it appears

that the adventures of Prince Arthur are neceſſarily connected with the adventures of the knights of Fairy Land. This young Prince has been kept hitherto in deſigned ignorance of what relates to his family and real dignity: his education, under old Timon and the magician Merlin, was to prepare him for future glory; but as yet his virtues have not been called forth into action. The poet therefore by bringing you acquainted with ſome of the heroes of Fairy Land, at the ſame time that he is bringing you acquainted with his chief hero, acts agreeably to his extenſive plan, without deſtroying the unity of the action. The only fear is, leſt the underplots, and the ſeemingly adſcititious members, ſhould grow too large for the body of the entire action: 'tis requiſite therefore that the ſeveral incidental intrigues ſhould be unravelled, as we proceed in getting nearer and nearer to the main plot; and that we at length gain an uninterrupted view at once of the whole. And herein I cannot help admiring the reſemblance between the ancient father of poets, and Spenſer; who, clearing the way by the ſolution of intermediate plots and incidents, brings you nearer to his capital piece; and then ſhows his hero at large: and, when Achilles once enters the field, the other Greeks are loſt in his ſplendour, as the ſtars at the riſing of the ſun. So when Prince Arthur had been perfected in heroick and moral virtues, and his fame thoroughly known and recognized in Fairy Land; Him we ſhould have ſeen not only diſſolving the enchantment of the witch Dueſſa, (an adventure too hard for the ſingle proweſs of St. George,) but likewiſe binding in adamantine chains, or delivering over to utter perdition, that old wiſard Archimago, the common enemy of Fairy Knights, whom no chains as yet could hold: in ſhort, Him ſhould we have ſeen

eclipſing all the other heroes, and in the end accompanied with the Fairy Knights making his ſolemn entry into the preſence of Gloriana, the Faerie Queene: and thus his merits would have entitled him to that Glory, which by Magnificence, or Magnanimity, the perfection of all the reſt of the Virtues, he juſtly had acquired.

It ſeems, by ſome hints given us by the poet, that he intended likewiſe an Heroick Poem, whoſe title was to be *King Arthur*; and the chief ſubject of the poem, the wars of the King and Queen of Fairy Land, (now governed by Arthur and Gloriana,) againſt the Paynim King: the chief Captains employed were to be thoſe Fairy Knights, whom already he had brought us acquainted with: and the hiſtorical alluſions undoubtedly would point, in the allegorical view, at the wars that Queen Elizabeth waged with the King of Spain; as the Fairy Knights would typically repreſent her warlike Courtiers. This ſeems plain from what St. George ſays to Una's parents, in F. Q. i. xii. 18.

"I bownden am ſtreight after this emprize—
"Backe to retourne to that great Faery Queene,
"And her to ſerve ſixe yeares in warlike wize
"Gainſt that proud Paynim King that works her teene."

And plainer ſtill from what the poet ſays in his own perſon, in F. Q. i. xi. 7.

"Fayre goddeſſe, lay that furious fitt aſyde,
"Till I of warres and bloody Mars doe ſing;
"And Bryton fieldes with Sarazin blood bedyde,
"Twixt that great Faery Queen and Paynim King."

Dryden tells us, in his preface to the tranſlation of Juvenal, that he had ſome thoughts of making choice for the ſubject of an heroick poem, King Arthur's conqueſts over the Saxons: And, hinting at the ſame deſign in the preface to his Fables, ſays,

"That it was not for this noble knight [meaning Sir R. Blackmore] that he drew the plan of an Epick poem on King Arthur." Milton likewiſe had the ſame intention, as he intimates in a Latin poem to Manſus:

"Si quando indigenas revocabo in carmina reges,
"Arturumque etiam ſub terris bella moventem;
"Aut dicam invictæ ſociali fœdere menſæ
"Magnanimos heroas; et, O modo ſpiritus adſit,
"Frangam Saxonicas Britonum ſub Marte phalanges."

We have ſhown that the action of the *Faerie Queene* is uniform, great, and important; but 'tis required that the fable ſhould be probable. A ſtory will have probability, if it hangs well together, and is conſiſtent: And, provided the tales are ſpeciouſly told, the probability of them will not be deſtroyed, though they are tales of wiſards or witches, monſtrous men and monſtrous women; for who, but downright miſcreants, queſtion wonderful tales? and do you imagine that Homer, Virgil, Spenſer, and Milton, ever thought of writing an epick poem for unbelievers and infidels? But if, after all, the reader cannot with unſuſpecting credulity ſwallow all theſe marvellous tales; what ſhould hinder the poet, but want of art, from ſo contriving his fable, that more might be meant, than meets the eye or ear? cannot he ſay one thing in proper numbers and harmony, and yet ſecretly intend ſomething elſe, or (to uſe a Greek expreſſion) cannot he make the fable allegorical? Thus Forms and Perſons might be introduced, ſhadowing forth, and emblematically repreſenting, the myſteries of phyſical and moral ſciences: Virtue and Truth may appear in their original ideas and lovely forms; and even Vice might be decked out in ſome kind of dreſs, reſembling Beauty and Truth; leſt, if ſeen without

any diſguiſe, ſhe appear too loathſome for mortal eyes to behold her.

It muſt be confeſſed that the religion of Greece and Rome was particularly adapted to whatever figurative turn the poet intended to give it; and even philoſophers mixed mythology with the graveſt ſubjects of theology. Heſiod's *Generation of the gods* is, properly, the generation of the world, and a hiſtory of natural philoſophy: he gives life, energy, and form, to all the viſible and inviſible parts of the univerſe, and almoſt to all the powers and faculties of the imagination; in a word his poem is "a continued allegory." When every part therefore of the univerſe was thought to be under the particular care of a tutelar deity; when not only the ſun, moon, and planets, but mountains, rivers, and groves; nay, even virtues, vices, accidents, qualities, &c. were the objects of veneration and of religious dread; there was no violation given to publick belief, if the poet changed his metaphor, or rather continued it, in an allegory. Hence Homer, inſtead of ſaying that Achilles, had not wiſdom checked him, would have ſlain Agamemnon, continues the metaphor; and, conſiſtently with his religion, brings Minerva, the goddeſs of wiſdom, down from heaven, on purpoſe to check the rage of the angry hero. On the ſame ſyſtem is founded the well-known Fable of Prodicus: and the Picture of Cebes is a continued allegory, containing the moſt intereſting truths relating to human life.

As it is neceſſary that the poet ſhould give his work all that variety, which is conſiſtent with its nature and deſign, ſo his allegory might be enlarged and varied by his pointing at hiſtorical events under concealed names; and, while his ſtory is told conſiſtently, ſome hiſtorical characters and real tranſactions might, emblematically and typically, be fig-

nified. Thus though in one ſenſe you are in Fairy Land, yet in another you may be in the Britiſh dominions.

And here methinks a fair opportunity offers of laying before the reader, at one view, ſome of the hiſtorical alluſions, that lie concealed in this myſtical Poem. That there are hiſtorical alluſions in this Poem, Spenſer himſelf tells us, "In that Faerie Queene," ſays he in his letter to Sir W. R., "I mean Glory in my general intention: but in my particular I conceive the moſt excellent and glorious perſon of our Soveraine the Queene, and HER KINGDOME in Faery Land." See alſo his Introduction to the Second Book of the *Faerie Queene*, ſt. iv, and likewiſe his Introduction to the Third Book, ſt. iii. This ſubject I formerly mentioned in a letter to Mr. Weſt, concerning a new edition of Spenſer; and from that letter I ſhall here borrow what is to my preſent purpoſe, adding ſome things and altering others.

What reader is ignorant that kingdoms are often imaged by their arms and enſigns? When therefore I ſuppoſe the Lion, Una's defender, to be the defender of the faith, our Engliſh king, I make no queſtion but this will be as readily allowed me, as when I ſuppoſe the Raven, the Daniſh arms, to ſtand for the Dane himſelf, F. Q. iii. iii. 46. Thus, in the *Ruines of Time:*

"What now is of th' *Aſſyrian Lyoneſſe*,
"Of whom no footing now on earth appeares?
"What of the *Perſian Beares* outrageouſneſſe,
"Whoſe memory is quite worne out with yeares?
"Who of the *Grecian Libbard* now ought heares
"That over-ran the Eaſt with greedy powre,
"And left his *Whelps* their kingdoms to devoure?"

The *Aſſyrian Lyoneſſe* images the Aſſyrian and Chaldean empire. See *Daniel* vii. 4. "The firſt

was like a Lion; [the Aſſyrian and Chaldean empire;] A ſecond like a Bear; [the Perſian;] Another like a Leopard; [Alexander K. of Macedon:] His *whelps*, his captains who divided among themſelves the vaſt empires that he had conquered. From conſidering that arms and enſigns image kingdoms and knights, I found out as I thought the clew, directing me to the alluſion of *the Babes bloody hands:* the adventure of the ſecond day, aſſigned to Sir Guyon. He is called *the bloudy-handed babe*, and hence *Ruddymane*, F. Q. ii. iii. 2. And this will appear from Spenſer's words in his *View of Ireland*, "The Iriſh under Oneal cry *Launderg-abo*, that is the BLOODY-HAND, which is Oneals badge." The rebellion of the Oneals ſeems to be imaged in this epiſode: They all drank ſo deep of the charm and venom of Acraſia, that their blood was *infected with ſecret filth*, F. Q. ii. ii. 4. The ungovernable tempers of the Oneals hurried them into conſtant inſurrections; as may be ſeen in Camden's account of the rebellion of the Iriſh Oneals. But, to make this hiſtorical alluſion ſtill clearer, I will cite a paſſage from Camden in the life of Q. Elizabeth. Ann. 1567. "Thus did Shan Oneal come to his bloody end: A man he was who had ſtained his hands with blood, and dealt in all the pollutions of unchaſt embraces.—The children he left by his wife, were Henry and Shan: but he had ſeveral more by O-donell's wife, and others of his miſtreſſes." His wife Spenſer has introduced in F. Q. ii. i. 35, &c. The Lion in F. Q. v. vii. 16. points out a Britiſh king, and particularly the king mentioned in F. Q. iii. iii. 29. Mercilla, who is attended by a Lion in F. Q. v. ix. 33, is Queen Elizabeth; and the Lady brought to the bar, Mary Queen of Scots. Her two paramours, faithleſs Blandamour and Paridell, are the Earls of North-

umberland and Weſtmorland. Blandamour is plainly the Earl of Northumberland, becauſe the poet calls him, in F. Q. v. i. 35, "The *Hot-Spurre* Youth," which was the well-known name of the young Percy in the reign of King Henry IV. In ſome places of his Poem he has given us the very names without any diſguiſe; thus he mentions Sir Bourbon, F. Q. v. xi. 52. And Belge, F. Q. v. x. 6. Somewhat covertly *Irene* is expreſſed, which in the notes we have ſuppoſed to be the ſame as Ierne: Philip King of Spain is often characteriſed. Arthegal is Arthur Lord Grey of Wilton. The Earl of Eſſex is imaged in Sir Guyon; Dr. Whitgift, his ſometime tutor, in the reverend Palmer. Sir Satyrane is Sir John Perrot: whoſe behaviour, though honeſt, yet was too coarſe and rude for a Court: "*eſſe quam videri bonus malebat.*" 'Twas well known that he was a ſon of Henry the eighth: and this is plainly alluded to, in F. Q. i. vi. 21, 22. But of all the hiſtorical characters, here delineated, the moſt ſtriking ſeems that of Sir Walter Raleigh, whom we may trace almoſt in every adventure of the gentle ſquire *Timias;* and whoſe name [ὁ τίμιος] points out Spenſer's honoured friend. Unfortunate man to fall under the diſpleaſure of Belphœbe, the Virgin Queen! How could he preſume to carry on a criminal amour with any one of her maids of honour? See F. Q. iv. vii. 7.

> "*Is this the faith,* ſhe ſaid—and ſaid no more,
> "But turn'd her face, and fled away for evermore."

This Lady he afterwards married: She was a daughter of Sir Nicholas Throgmorton; and it ſeems to me that her ſtory is ſhadowed in F. Q. iv. vii. where "Amoret is rapt by greedy Luſt:" The calumny and ſlander that befell her is imaged in ſt. 23, &c. This ſame Lady likewiſe is typically ſhown in Se-

rena: though he deſignedly perplexes the ſtory, and makes her beloved by Sir Calepine; as he makes Amoret beloved by Sir Scudamore. If the reader cannot ſee through theſe diſguiſes, he will ſee nothing but the dead letter: Serena is carried to the Hermit's cell together with the gentle Squire, to be healed of their wounds, inflicted on them by the rancorous tooth of Calumny and Scandal. It is not to be ſuppoſed that Sir Philip Sidney was forgotten; whom I think we may diſcover in the Knight of Courteſy. Perhaps [c] Marinel, who has his name from the ſea, was intended to repreſent in ſome particulars the Lord High Admiral, the Lord Howard. I cannot find any other Fairy Knight, to whom properly might be applied, what Spenſer ſays in his Sonnet prefixed to this poem:

"Thy praiſes everlaſting monument
"Is in this verſe engraven ſemblably,
"That it may live to all poſterity:"

By the expreſſion *in this verſe engraven ſemblably* he cannot mean *in this ſonnet;* for the word *ſemblably*, I think, has reference to that hiſtorical reſemblance that theſe imaginary beings in Fairy land bore to thoſe real heroes of Queen Elizabeth's Court. There are other alluſions of a like complicated nature. Belvoir caſtle (ſo named from the fair and extenſive view of the country all around) ſeems not obſcurely intimated, in F. Q. vi. xii. 3.

"Unto the *Caſtle of Belgard* her brought,
"Whereof was Lord the good Sir Bellamoure."

Alluſions of a political nature require ſtill a more

[c] *Marinell,*] I have heard ſome expreſs an opinion, leſs probable indeed, that *Marinell* might be intended to denote *Philip*, and the Rich Strand *Spain;* and that the defeat of Marinell by *Britomart*, ſignifies the conqueſt of the Armada by *queen Eliſabeth*. See F. Q. iii. Canto the fourth. TODD.

delicate touch: and as times and circumſtances altered during the firſt planning of the Poem, and the publiſhing of it, ſo the poet was obliged in this particular ſcheme to alter likewiſe, and to complicate and perplex, the alluſions. Methinks when I ſee Braggadochio and his buffoon ſervant Trompart repulſed by Belphœbe, I cannot help thinking them proper types of the Duke of Anjou and of Simier. Several of theſe kind of typical alluſions are pointed out, particularly in the notes on the fifth book: and theſe I am perſuaded will appear very far-fetched to any one, who pays but little regard to the doctrine of types, ſymbols, and figurative repreſentations: while others will rather wonder that the ſubject is not purſued much further. It may reaſonably be ſuppoſed that, if Amoret and Florimel in ſome particulars are the types of Mary Queen of Scots, political reaſons might oblige Spenſer to abuſe her [d] under the character of Dueſſa in the fifth Book; which was publiſhed ſome years after the three firſt Books. Amoret was Belphœbe's ſiſter, (ſee F. Q. iii. vi.) and Queen Elizabeth addreſſed the Queen of Scots always with the title of *Siſter*. How is it then contrary to the decorum of this Poem to ſuppoſe, that by the cruel treatment of Amoret by Buſirane is meant, not only in the general moral the vile vaſſalage of Love and Beauty under the tyranny of Luſt, but, in the particular hiſtorical alluſion, the cruel confinement and perſecutions of the Queen of Scots by the direction chiefly of Burleigh? we ſhall find likewiſe the hiſtorical alluſions deſignedly perplexed, if we look

[d] *under the character of Dueſſa*] Compare the account, given by Drummond, in a converſation between him and Ben Jonſon: "By the bleating Beaſt he [Spenſer] underſtood the Puritans, and *by the falſe Dueſſa the* QUEEN OF SCOTS." Drummond's *Works*, fol. edit. Edinb. 1711. p. 225. TODD.

for this perſecuted Queen in the perſecuted Florimel. See what I have remarked in a note on F. Q. iii. vii. 27, where I ſuppoſe the flight of Florimel imaged from the flight of the Queen of Scots: both of them took refuge in a fiſherman's boat: and one was treated as cruelly by her falſe protector Proteus, as the other by thoſe falſe *friends* to whom ſhe fled for protection. There are ſeveral of theſe typical and hiſtorical alluſions (as I ſaid above) pointed out in the notes, and if the reader, with proper knowledge of the hiſtory of Queen Elizabeth's reign, delights in ſuch myſterious reſearches, he may eaſily, with theſe hints given, purſue them further. UPTON.

DR. HURD'S

REMARKS

ON THE

PLAN AND CONDUCT OF THE FAERIE QUEENE.

SPENSER, though he had long been nouriſhed with the ſpirit and ſubſtance of Homer and Virgil, choſe the times of Chivalry for his Theme, and Fairy Land for the Scene of his fictions. He could have planned, no doubt, an heroick deſign on the exact claſſick model: Or, he might have trimmed between the Gothick and Claſſick, as his contemporary Taſſo did. But the charms of *Fairy* prevailed. And if any think he was ſeduced by Arioſto into his choice, they ſhould conſider that it could be only for the ſake of his ſubject; for the genius and character of theſe poets was widely different.

Under this idea then of a Gothick, not claſſical, Poem, the FAERIE QUEENE is to be read and criticiſed. And, on theſe principles, it would not be difficult to unfold its merit in another way than has been hitherto attempted.

I have taken the fancy, to try my hand on this curious ſubject.

When an architect examines a Gothick ſtructure by Grecian rules, he finds nothing but deformity. But the Gothick architecture has its own rules, by which, when it comes to be examined, it is ſeen to to have its merit, as well as the Grecian. The queſtion is not, which of the two is conducted in the ſimpleſt or trueſt taſte: but, whether there be not ſenſe and deſign in both, when ſcrutinized by the laws on which each is projected.

The ſame obſervation holds of the two ſorts of poetry. Judge of the FAERIE QUEENE by the claſſick models, and you are ſhocked with its diſorder: conſider it with an eye to its Gothick original, and you find it regular. The unity and ſimplicity of the former are more complete: but the latter has that ſort of unity and ſimplicity, which reſults from its nature.

The FAERIE QUEENE then, as a Gothick poem, derives its *method*, as well as the other characters of its compoſition, from the eſtabliſhed modes and ideas of chivalry.

It was uſual, in the days of knight-errantry, at the holding of any great feaſt, for Knights to appear before the prince, who preſided at it, and claim the privilege of being ſent on any adventure, to which the ſolemnity might give occaſion. For it was ſuppoſed that, when ſuch *a throng of knights and barons bold*, as Milton ſpeaks of, were got together, the diſtreſſed would flock in from all quarters,

as to a place where they knew they might find and claim redreſs for all their grievances.

This was the real practice, in the days of pure and ancient chivalry. And an image of this practice was afterwards kept up in the caſtles of the great, on any extraordinary feſtival or ſolemnity: of which, if an inſtance be required, I refer to the deſcription of a feaſt made at Liſle, in 1453, in the Court of Philip the Good, Duke of Burgundy, for a cruſade againſt the Turks: as it is given at large in the Memoirs of *Matthieu de Conci*, *Olivier de la Marche*, and *Monſtrelet*.

That feaſt was held for *twelve* days: and each day was diſtinguiſhed by the claim and allowance of ſome adventure.

Now laying down this practice, as a foundation for the poet's deſign, we ſhall ſee how properly the FAERIE QUEENE is conducted.—" I deviſe, ſays the poet himſelf in his Letter to Sir W. Raleigh, that the Faerie Queene kept her annual feaſte xii days, upon which xii ſeveral days the occaſions of the xii ſeveral adventures hapened; which being undertaken by xii ſeveral knights, are in theſe xii books ſeverally handled."

Here we have the poet delivering his own method, and the reaſon of it. It aroſe out of the order of his ſubject. And would we deſire a better reaſon for his choice?

Yes; it will be ſaid; a poet's method is not that of his ſubject. I grant it, as to the order of *time*, in which the recital is made; for here, as Spenſer obſerves, (and his own practice agrees to the rule,) lies the main difference between *the poet hiſtorical*, and *the hiſtoriographer*: The reaſon of which is drawn from the nature of Epick compoſition itſelf, and holds equally, let the ſubject be what it will, and whatever the ſyſtem of manners be, on which

it it is conducted. Gothick or Claſſick makes no difference in this reſpect.

But the caſe is not the ſame with regard to the general plan of a work, or what may be called the order of *diſtribution*, which is and muſt be governed by the ſubject-matter itſelf. It was as requiſite for the FAERIE QUEENE to conſiſt of the adventures of twelve knights, as for the Odyſſey to be confined to the adventures of one Hero: Juſtice had otherwiſe not been done to his ſubject.

So that if we ſay any thing againſt the poet's method, we muſt ſay that he ſhould not have choſen this ſubject. But this objection ariſes from our claſſick ideas of Unity, which have no place here; and are in every view foreign to the purpoſe, if the poet has found means to give his work, though conſiſting of many parts, the advantage of Unity. For in ſome reaſonable ſenſe or other, it is agreed, every work of art muſt be *one*, the very idea of a work requiring it.

If it be aſked then, what is this *Unity* of Spenſer's Poem? I ſay, it conſiſts in the relation of its ſeveral adventures to one common *original*, the appointment of the Faerie Queene; and to one common *end*, the completion of the Faerie Queene's injunctions. The knights iſſued forth on their adventures on the breaking up of this annual feaſt; and the next annual feaſt, we are to ſuppoſe, is to bring them together again from the achievement of their ſeveral charges.

This, it is true, is not the claſſick Unity, which conſiſts in the repreſentation of one entire action: but it is an Unity of another ſort, an unity reſulting from the reſpect which a number of related actions have to one common purpoſe. In other words, It is an unity of *deſign*, and not of action.

This Gothick method of deſign in poetry may be, in ſome ſort, illuſtrated by what is called the Gothick method of deſign in Gardening. A wood or grove cut out into many ſeparate avenues or glades was amongſt the moſt favourite of the works of art, which our fathers attempted in the ſpecies of cultivation. Theſe walks were diſtinct from each other; had, each, their ſeveral deſtination; and terminated on their own proper objects. Yet the whole was brought together and conſidered under one view by the relation which theſe various openings had, not to each other, but to their common and concurrent center. Some are, perhaps, agreed that this ſort of gardening is not of ſo true a taſte as that which *Kent and Nature* have brought us acquainted with; where the ſupreme art of the Deſigner conſiſts in diſpoſing his ground and objects into an *entire landſkip;* and grouping them, if I may uſe the term, in ſo eaſy a manner, that the careleſs obſerver, though he be taken with the ſymmetry of the whole, diſcovers no art in the combination:

" In lieto aſpetto il bel giardin s'aperſe,
" Acque ſtagnanti, mobili criſtalli,
" Fior vari, e varie piante, herbe diverſe,
" Apriche Collinette, ombroſe valli,
" Selve, eſpelunche in *una viſta* offerſe:
" E quel, che'l bello, e'l caro accreſce à l'opre,
" L'Arte, che tutto fà, nulla ſi ſcopre."

TASSO, C. XVI. S. ix.

This, I ſay, may be the trueſt taſte in gardening, becauſe the ſimpleſt: Yet there is a manifeſt regard to unity in the other method; which has had its admirers, as it may have again, and is certainly not without its *deſign* and beauty.

But to return to our poet. Thus far he drew from Gothick ideas; and theſe ideas, I think, would

lead him no farther. But, as Spenſer knew what belonged to claſſick compoſition, he was tempted to tie his ſubject ſtill cloſer together by *one* expedient of his own, and by *another* taken from his claſſick models.

His *own* was to interrupt the proper ſtory of each book, by diſperſing it into ſeveral; involving by this means, and as it were intertwiſting the ſeveral actions together, in order to give ſomething like the appearance of one action to his twelve adventures. And for this conduct, as abſurd as it ſeems, he had ſome great examples in the Italian poets, though, I believe, they were led into it by different motives.

The *other* expedient which he borrowed from the claſſicks, was by adopting one ſuperiour character, which ſhould be ſeen throughout. Prince Arthur, who had a ſeparate adventure of his own, was to have his part in each of the other; and thus ſeveral actions were to be embodied by the intereſt which one principal Hero had in them all. It is even obſervable, that Spenſer gives this adventure of Prince Arthur in queſt of Gloriana, as the proper ſubject of his Poem. And upon this idea the late learned * editor of the FAERIE QUEENE has attempted, but I think without ſucceſs, to defend the Unity and ſimplicity of its fable. The truth was, the violence of claſſick prejudices forced the poet to affect this appearance of unity, though in contradiction to his Gothick ſyſtem. And, as far as we can judge of the tenour of the whole work from the finiſhed half of it, the adventure of Prince Arthur, whatever the author pretended, and his critick too eaſily believed, was but an after-thought; and at

* *the late learned editor*] Mr. Upton, whoſe Remarks precede theſe. TODD.

leaſt with regard to the *hiſtorical fable*, which we are now conſidering, was only one of the expedients by which he would conceal the diſorder of his Gothick plan.

And, if this was his deſign, I will venture to ſay that both his expedients were injudicious. Their purpoſe was to ally two things, in nature incompatible, the Gothick, and the claſſick, unity; the effect of which miſalliance was to diſcover and expoſe the nakedneſs of the Gothick.

I am of opinion then, conſidering the FAERIE QUEENE as an epick or *narrative* Poem conſtructed on Gothick ideas, that the poet had done well to affect no other unity than that of *deſign*, by which his ſubject was connected. But his Poem is not ſimply narrative; it is throughout *Allegorical*: he calls it *a perpetual allegory or dark conceit*: and this character, for reaſons I may have occaſion to obſerve hereafter, was even predominant in the FAERIE QUEENE. His narration is ſubſervient to his moral, and but ſerves to colour it. This he tells us himſelf at ſetting out;

"Fierce wars and faithful loves ſhall *moralize* my ſong;"

that is, ſhall ſerve for a vehicle, or inſtrument, to convey the moral.

Now, under this idea, the *unity* of the FAERIE QUEENE is more apparent. His twelve knights are to exemplify as many virtues, out of which one illuſtrious character is to be compoſed. And, in this view, the part of Prince Arthur in each Book becomes *eſſential*, and yet not *principal*; exactly, as the poet has contrived it. They who reſt in the literal ſtory, that is, who criticiſe it on the footing of a narrative Poem, have conſtantly objected to this management. They ſay, it neceſſarily breaks the unity of deſign. Prince Arthur, they affirm,

ſhould either have had no part in the other adventures, or he ſhould have had the chief part. He ſhould either have done nothing, or more. And the objection is unanſwerable; at leaſt I know of nothing that can be ſaid to remove it but what I have ſuppoſed above might be the purpoſe of the poet, and which I myſelf have rejected as inſufficient.

But how faulty ſoever this conduct be in the literal ſtory, it is perfectly right in the *moral:* and that for an obvious reaſon, though his criticks ſeem not to have been aware of it. His chief hero was not to have the twelve virtues in the *degree* in which the knights had, each of them, their own; (ſuch a character would be a monſter;) but he was to have ſo much of each as was requiſite to form his ſuperiour character. Each virtue, in its perfection, is exemplified in its own knight: they are all, in a due degree, concentered in Prince Arthur.

This was the poet's *moral:* And what way of expreſſing this moral in the *hiſtory,* but by making Prince Arthur appear in each adventure, and in a manner ſubordinate to its proper hero? Thus, though inferiour to each in his own ſpecifick virtue, he is ſuperiour to all by uniting the whole circle of their virtues in himſelf: And thus he arrives, at length, at the poſſeſſion of that bright form of *Glory,* whoſe raviſhing beauty, as ſeen in a dream or viſion, had led him out into theſe miraculous adventures in the Land of Faery.

The concluſion is, that, as an *allegorical* Poem, the method of the FAERIE QUEENE is governed by the juſtneſs of the *moral:* As a *narrative* Poem, it is conducted on the ideas and uſages of *chivalry.* In either view, if taken by itſelf, the plan is defenſible. But from the union of the two deſigns there ariſes a perplexity and confuſion, which is the proper, and only conſiderable, defect of this extraordinary Poem.

No doubt Spenſer might have taken one ſingle adventure, *of the Twelve*, for the ſubject of his Poem; or he might have given the principal part in every adventure to Prince Arthur. By this means his fable had been of the claſſick kind, and its unity as ſtrict as that of Homer and Virgil.

All this the poet knew very well, but his purpoſe was not to write a claſſick poem. He choſe to adorn a Gothick ſtory; and, to be conſiſtent throughout, he choſe that the *form* of his work ſhould be of a piece with his ſubject.

Did the poet do right in this? I cannot tell; but, comparing his work with that of another great poet, I ſee no reaſon to be peremptory in condemning his judgement.

The example of this poet deſerves to be conſidered. It will afford, at leaſt, a freſh confirmation of the point, I principally inſiſt upon; I mean, The preeminence of the Gothick manners and fictions, as adapted to the ends of poetry, above the claſſick.

I have obſerved of the famous Torquato Taſſo that, coming into the world a little of the lateſt for the ſucceſs of the pure Gothick manner, he thought fit to *trim* between that and the claſſick model. It was lucky for his fame, perhaps, that he did ſo. For the Gothick fables falling every day more and more into contempt, and the learning of the times, throughout all Europe, taking a claſſick turn, the reputation of his work has been chiefly founded on the ſtrong reſemblance it has to the ancient epick poems. His fable is conducted in the ſpirit of the Iliad, and with a ſtrict regard to that unity of *action* which we admire in Homer and Virgil. But this is not all; we find a ſtudied and cloſe imitation of thoſe poets, in many of the ſmaller parts, in the

minuter incidents, and even in the deſcriptions and ſimilies of his poem.

The claſſick reader was pleaſed with this deference to the publick taſte: he ſaw with delight the favourite beauties of Homer and Virgil reflected in the Italian poet: and was almoſt ready to excuſe, for the ſake of theſe, his magick tales and faery enchantments. I ſaid, was *almoſt ready;* for the offence given by theſe to the more faſhionable ſort of criticks was ſo great, that nothing, I believe, could make full amends, in their judgement, for ſuch extravagancies.

However, by this means the *Gieruſalemme Liberata* made its fortune amongſt the French wits, who have conſtantly cried it up above the *Orlando Furioſo*, and principally for this reaſon, that Taſſo was more claſſical in his fable, and more ſparing in the wonders of Gothick fiction, than his predeceſſor.

The Italians have indeed a predilection for their elder bard, whether from their prejudice for antiquity; their admiration of his language; the richneſs of his invention; the comick air of his ſtyle and manner; or from whatever other reaſon.

Be this as it will, the French criticiſm has carried it before the Italian, with the reſt of Europe. This dextrous people have found means to lead the taſte, as well as ſet the faſhions, of their neighbours: And Arioſto ranks but little higher than the rudeſt romancer in the opinion of thoſe who take their notions of theſe things from their writers.

But the ſame principle, which made them give Taſſo the preference to Arioſto, has led them by degrees to think very unfavourably of Taſſo himſelf. The mixture of the Gothick manner in his work has not been forgiven. It has ſunk the credit of all the reſt; and ſome inſtances of falſe taſte in the

expreſſion of his ſentiments, detected, by their nicer criticks, have brought matters to that paſs, that, with their good will, Taſſo himſelf ſhould now follow the fate of Arioſto.

I will not ſay, that a little national envy did not perhaps mix itſelf with their other reaſons for undervaluing this great poet. They aſpired to a ſort of ſupremacy in Letters; and, finding the Italian language and its beſt writers ſtanding in their way, they have ſpared no pains to lower the eſtimation of both.

Whatever their inducements were, they ſucceeded but too well in their attempt. Our obſequious and over modeſt criticks were run down by their authority. Their taſte of Letters, with ſome worſe things, was brought amongſt us at the Reſtoration. Their language, their manners, nay their very prejudices, were adopted by our Frenchified king and his Royaliſts. And the more faſhionable wits, of courſe, ſet their fancies, as my Lord Moleſworth tells us the people of Copenhagen in his time did their clocks, by the court-ſtandard.

Sir W. Davenant opened the way to this new ſort of criticiſm in a very elaborate preface to *Gondibert;* and his philoſophick friend, Mr. Hobbes, lent his beſt aſſiſtance towards eſtabliſhing the credit of it. Theſe two fine Letters contain, indeed, the ſubſtance of whatever has been ſince written on the ſubject. Succeeding wits and criticks did no more than echo their language. It grew into a ſort of cant, with which Rymer, and the reſt of that School, filled their flimſy eſſays and rambling prefaces.

Our noble critick himſelf[f] condeſcended to take up this trite theme: And it is not to be told with

[f] Lord Shafteſbury, *Adv. to an Author.* HURD.

what alacrity and ſelf-complacency he flouriſhes upon it. The *Gothick manner*, as he calls it, is the favourite object of his raillery; which is never more lively or pointed, than when it expoſes that "bad taſte which makes us prefer an Arioſto to a Virgil, and a Romance (without doubt he meant, of Taſſo) to an Iliad." Truly, this critical ſin requires an expiation, which is eaſily made by ſubſcribing to his ſentence, "That the French indeed may boaſt of legitimate authors of a juſt reliſh; but that the Italian are good for nothing but to corrupt the taſte of thoſe who have had no familiarity with the noble ancients." This ingenious nobleman is, himſelf, one of the *gallant votaries*, he ſometimes makes himſelf ſo merry with. He is perfectly enamoured of his *noble ancients*, and will fight with any man who contends, not that his Lordſhip's miſtreſs is not fair, but that his own is fair alſo.

It is certain the French wits benefited by this foible. For pretending, in great modeſty, to have formed themſelves on the pure taſte of his noble ancients, they eaſily drew his Lordſhip over to their party: While the Italians more ſtubbornly pretending to a taſte of their own, and chuſing to *lye* for themſelves, inſtead of adopting the authoriſed *lyes* of Greece, were juſtly expoſed to his reſentment.

Such was the addreſs of the French writers, and ſuch their triumphs over the poor Italians.

It muſt be owned, indeed, they had every advantage on their ſide, in this conteſt with their maſters. The taſte and learning of Italy had been long on the decline, and the fine writers under Louis XIV were every day advancing the French language, ſuch as it is, (ſimple, clear, exact, that is, fit for buſineſs and converſation; but for that reaſon, beſides its total want of numbers, abſolutely unſuited to the genius of the greater poetry,)

towards its laſt perfection. The purity of the ancient manner became well underſtood, and it was the pride of their beſt criticks to expoſe every inſtance of falſe taſte in the modern writers. The Italian, it is certain, could not ſtand ſo ſevere a ſcrutiny. But they had eſcaped better, if the moſt faſhionable of the French poets had not, at the ſame time, been their beſt critick.

A lucky word in a verſe, which ſounds well and every body gets by heart, goes farther than a volume of juſt criticiſm. In ſhort, the exact but cold Boileau happened to ſay ſomething of the *clinquant* of Taſſo; and the magick of this word, like the report of Aſtolfo's horn in Arioſto, overturned at once the ſolid and well-built reputation of the Italian poetry. It is not perhaps ſo amazing that this potent word ſhould do its buſineſs in France. It put us into a fright on this ſide the water. Mr. Addiſon, who gave the law in taſte here, took it up and ſent it about the kingdom in his polite and popular eſſays. It became a ſort of watch-word among the criticks; and, on the ſudden, nothing was heard, on all ſides, but the *clinquant* of Taſſo.

After all, theſe two reſpectable writers might not intend the miſchief they were doing. The obſervation was juſt, but was extended much farther than they meant, by their witleſs followers and admirers. The effect was, as I ſaid, that the Italian poetry was rejected in the groſs, by virtue of this cenſure; though the authors of it had ſaid no more than this, "That their beſt poet had ſome falſe thoughts, and dealt, as they ſuppoſed, too much in incredible fiction."

I leave the reader to make his own reflexions on this ſhort hiſtory of the Italian poetry. It is not my deſign to make its apology in all reſpects. However, with regard to the *firſt* of theſe charges,

I preſume to ſay that, as juſt as it is in the ſenſe in which I perſuade myſelf it was intended, there are more inſtances of natural ſentiment and of that divine ſimplicity we admire in the ancients, even in Guarini's *Paſtor Fido*, than in the beſt of the French poets. And, as to the *laſt*, I pretend to ſhow, that it is no fault at all in the Italian poets.

Chi non ſa che coſa ſia Italia?—If this queſtion could ever be reaſonably aſked on any occaſion, it muſt ſurely be when the wit and poetry of that people were under conſideration. The enchanting ſweetneſs of their tongue, the richneſs of their invention, the fire and elevation of their genius, the ſplendour of their expreſſion on great ſubjects, and the native ſimplicity of their ſentiments on affecting ones; All theſe are ſuch manifeſt advantages on the ſide of the Italian poets, as ſhould ſeem to command our higheſt admiration of their great and capital works.

Yet a different language has been held by our finer criticks. And in particular you hear it commonly ſaid of the tales of Faery, which they firſt and principally adorned; "That they are unnatural and abſurd; that they ſurpaſs all bounds not of truth only, but of probability; and look more like the dreams of children, than the manly inventions of poets."

All this, and more, has been ſaid; and if truly ſaid, who would not lament

"L'arte del poëtar troppo infelice?"

For they are not the cold fancies of plebeian poets, but the golden dreams of Arioſto, the celeſtial viſions of Taſſo, that are thus derided.

The only criticiſm, indeed, that is worth regarding, is the philoſophical. But there is a ſort which looks like philoſophy, and is not. May not that

be the caſe here? This criticiſm, whatever name it deſerves, ſuppoſes that the poets, who are lyars by profeſſion, expect to have their lyes believed. Surely they are not ſo unreaſonable. They think it enough, if they can but bring you to *imagine* the poſſibility of them.

And how ſmall a matter will ſerve for this? A legend, a tale, a tradition, a rumour, a ſuperſtition; in ſhort, any thing is enough to be the baſis of their air-formed *viſions*. Does any capable reader trouble himſelf about the truth, or even the credibility of their fancies? Alas, no; he is beſt pleaſed when he is made to conceive (he minds not by what magick) the exiſtence of ſuch things as his reaſon tells him did not, and were never likely to, exiſt.

But here, to prevent miſtakes, an explanation will be neceſſary. We muſt diſtinguiſh between the *popular belief*, and *that of the reader*. The fictions of poetry do, in ſome degree at leaſt, require the *firſt*; (They would, otherwiſe, deſervedly paſs for *dreams* indeed:) But when the poet has this advantage on his ſide, and his fancies have, or may be ſuppoſed to have, a countenance from the current ſuperſtitions of the age, in which he writes, he diſpenſes with the *laſt*, and gives his reader leave to be as ſceptical and as incredulous, as he pleaſes.

An eminent French critick diverts himſelf with imagining "what a perſon, who comes freſh from reading Mr. Addiſon and Mr. Locke, would be apt to think of Taſſo's Enchantments[z]."

The Engliſh reader will, perhaps, ſmile at ſeeing theſe two writers ſo coupled together: And, with the critick's leave, we will put Mr. Locke out of the queſtion. But if he be deſirous to know what a

[z] Voltaire, *Eſſai ſur la Poeſie Epique*, Ch. vii. HURD.

miſtake, in extending a particular precept of the drama into a general maxim.

The *incredulus odi* of Horace ran in the heads of theſe criticks, though his own words confine the obſervation ſingly to the ſtage:

" Segnius irritant animos demiſſa per aurem
" Quam quæ ſunt oculis ſubjecta fidelibus, et quæ
" Ipſe ſibi tradit Spectator—"

That, which paſſes in *repreſentation*, and challenges, as it were, the ſcrutiny of the eye, muſt be truth itſelf, or ſomething very nearly approaching to it. But what paſſes in *narration*, even on the ſtage, is admitted without much difficulty—

——————" multaque tolles
" Ex oculis, quæ mox narret facundia præſens."

In the epick narration, which may be called *abſens facundia*, the reaſon of the thing ſhows this indulgence to be ſtill greater. It appeals neither to the *eye* nor the *ear*, but ſimply to the *imagination*, and ſo allows the poet a liberty of multiplying and enlarging his impoſtures at pleaſure, in proportion to the eaſineſs and comprehenſion of that faculty.

Theſe general reflexions hardly require an application to the preſent ſubject. The tales of Faery are exploded, as fantaſtick and incredible. They would merit this contempt, if preſented on the ſtage; I mean, if they were given as the proper ſubject of dramatick imitation, and the intereſt of the poet's plot were to be wrought out of the adventures of theſe marvellous perſons. But the epick muſe runs no riſque in giving way to ſuch fanciful exhibitions.

You may call them, as one does, " extraordinary dreams, ſuch as excellent poets and painters,

by being over ſtudious, may have in the beginning of fevers [h]."

The epick poet would acknowledge the charge, and even value himſelf upon it. He would ſay, "I leave to the ſage dramatiſt the merit of being always broad awake, and always in his ſenſes: The *divine dream* [i], and delirious fancy, are among the nobleſt of my prerogatives."

But the injuſtice done the Italian poets does not ſtop here. The cry is, "Magick and enchantments are ſenſeleſs things. Therefore the Italian poets are not worth the reading." As if, becauſe the ſuperſtitions of Homer and Virgil are no longer believed, their poems, which abound in them, are good for nothing.

Yes, it will be ſaid, their fine pictures of life and manners.—And may not I ſay the time, in behalf of Arioſto and Taſſo? For it is not true that all is *unnatural* and monſtrous in their poems, becauſe of this mixture of the wonderful. Admit, for example, Armida's marvellous conveyance to the happy Iſland, and all the reſt of the love-ſtory is as natural, that is, as ſuitable to our common notions of that paſſion, as any thing in Virgil or (if you will) Voltaire.

Thus we ſee the apology of the Italian poets is eaſily made on every ſuppoſition. But I ſtick to my point and maintain that the faery tales of Taſſo do him more honour than what are called the more natural, that is, the claſſical parts of his poem. His imitations of the ancients have indeed their merit; for he was a genius in every thing. But they are faint and cold and almoſt inſipid, when compared with his original fictions. We make a

[h] Sir W. Davenant's Preface. HURD.

[i] Θεῖον Ὄνειρον, Homer. HURD.

ſhift to run over the paſſages he has copied from Virgil. We are all on fire amidſt the magical feats of Iſmen, and the enchantments of Armida:

"Magnanima menſogna, hor quando è il vero
"Si bello, che ſi poſſa à te preporre?"

I ſpeak at leaſt for myſelf; and muſt freely own, if it were not for theſe *lyes* of Gothick invention, I ſhould ſcarcely be diſpoſed to give the *Gieruſalemme Liberata* a ſecond reading.

I readily agree to the lively obſervation, "That impenetrable armour, enchanted caſtles, invulnerable bodies, iron men, flying horſes, and other ſuch things, are eaſily feigned by them that dare[k]." But, with the obſerver's leave, not ſo feigned as we find them in the Italian poets, unleſs the writer have another quality, beſides that of courage.

One thing is true, that the ſucceſs of theſe fictions will not be great, when they have no longer any footing in the popular belief: And the reaſon is, that readers do not uſually do, as they ought; put themſelves in the circumſtances of the poet, or rather of thoſe, of whom the poet writes. But this only ſhows, that ſome ages are not ſo fit to write epick poems in, as others; not, that they ſhould be otherwiſe written. It is alſo true, that writers do not ſucceed ſo well in painting what they have heard, as what they believe themſelves, or at leaſt obſerve in others a facility of believing. And on this account I would adviſe no modern poet to revive theſe faery tales in an epick poem. But ſtill this is nothing to the caſe in hand, where we are conſidering the merit of epick poems, written under other circumſtances.

[k] Mr. Hobbes's Letter. HURD.

The Pagan Gods and Gothick Faeries were equally out of credit, when Milton wrote. He did well therefore to ſupply their room with angels and devils. If theſe too ſhould wear out of the popular creed (and they ſeem in a hopeful way, from the liberty[1] ſome late criticks have taken with them,) I know not what other expedients the epick poet might have recourſe to; but this I know, the pomp of verſe, the energy of deſcription, and even the fineſt moral paintings, would ſtand him in no ſtead. Without *admiration* (which cannot be effected but by the marvellous of celeſtial intervention, I mean, the agency of ſuperiour natures really exiſting, or by the illuſion of the fancy taken to be ſo,) no epick poem can be long-lived. I am not afraid to inſtance in the *Henriade* itſelf; which, notwithſtanding the elegance of the compoſition, will in a ſhort time be no more read than the *Gondibert* of Sir W. Davenant, and for the ſame reaſon.

Criticks may talk what they will of *Truth and Nature*, and abuſe the Italian poets, as they will, for tranſgreſſing both in their incredible fictions. But, believe it, theſe fictions with which they have ſtudied to delude the world, are of that kind of creditable deceits, of which a wiſe ancient pronounces with aſſurance, "*That they, who deceive, are honeſter than they who do not deceive; and they, who are deceived, wiſer than they who are not deceived.*"

But the reader may be ready to aſk, if there be any truth in this repreſentation, "Whence it has come to paſs, that the claſſical manners are ſtill admired and imitated by the poets, when the Gothick have long ſince fallen into diſuſe?"

[1] Dr. Hurd alludes to the edition of the *Paradiſe Loſt* by Bentley. TODD.

The anſwer to this queſtion will furniſh all that is now wanting to a proper diſcuſſion of the preſent ſubject.

One great reaſon of this difference certainly was; That the ableſt writers of Greece ennobled the ſyſtem of heroick manners, while it was freſh and flouriſhing; and their works, being maſter-pieces of compoſition, ſo fixed the credit of it in the opinion of the world, that no revolutions of time and taſte could afterwards ſhake it. Whereas the Gothick having been diſgraced in their infancy by bad writers, and a new ſet of manners ſpringing up before there were any better to do them juſtice, they could never be brought into vogue by the attempts of later poets; who, in ſpite of prejudice, and for the genuine charm of theſe highly poetical manners, did their utmoſt to recommend them. But, further, the Gothick ſyſtem was not only forced to wait long for real genius to do it honour; real genius was even very early employed againſt it.

There were two cauſes of this miſhap. The old romancers had even outraged the truth in their extravagant pictures of chivalry: And Chivalry itſelf, ſuch as it once had been, was greatly abated. So that men of ſenſe were doubly diſguſted to find a repreſentation of things *unlike* to what they obſerved in real life, and *beyond* what it was ever poſſible ſhould have exiſted. However, with theſe diſadvantages there was ſtill ſo much of the old ſpirit left, and the faſcination of theſe wondrous tales was ſo prevalent, that a more than common degree of ſagacity and good ſenſe was required to penetrate the illuſion.

It was one of this character, I ſuppoſe, that put the famous queſtion to Arioſto, which has been ſo often repeated that I ſhall ſpare the reader the diſ-

guſt of [m] hearing it. Yet long before his time an immortal genius of our own (ſo ſuperiour is the ſenſe of ſome men to the age they live in) ſaw as far into this matter, as Arioſto's examiner. This ſagacious perſon was Dan Chaucer; who, in a reign that almoſt realiſed the wonders of romantick chivalry, not only diſcerned the abſurdity of the old romances, but has even ridiculed them with incomparable ſpirit.

His *Rime on Sir Topaz*, in the Canterbury Tales, is a manifeſt banter on theſe books, and may be conſidered as a ſort of prelude to the adventures of Don Quixote. I call it *a manifeſt banter:* For we are to obſerve that this was Chaucer's own tale, and that, when in the progreſs of it the good ſenſe of the Hoſt is made to break in upon him, and interrupt him, Chaucer approves his diſguſt, and, changing his note, tells the ſimple inſtructive tale of Melibœus, *a moral tale virtuous*, as he chooſes to characteriſe it; to ſhow, what ſort of fictions were moſt expreſſive of real life, and moſt proper to be put into the hands of the people. One might further obſerve that the Rime of Sir Topaz itſelf is ſo managed as with infinite humour to expoſe the leading impertinencies of books of chivalry, and their impertinencies only; as may be ſeen by the different conduct of this tale, from that of Cambuſcan, which Spenſer and Milton were ſo pleaſed with, and which with great propriety is put into the mouth of the Squire.

But I muſt not anticipate the obſervations which the reader will take a pleaſure to make for himſelf on theſe two fine parts of the Canterbury Tales. Enough is ſaid to illuſtrate the point. I am

[m] See the queſtion cited in Mr. Warton's Remarks on the Plan and Conduct of this Poem. Todd.

now upon, "That theſe phantoms of chivalry had the misfortune to be laughed out of countenance by men of ſenſe, before the ſubſtance of it had been fairly and truly repreſented by any capable writer."

Still, the principal reaſon of all, no doubt, was, That the Gothick manners of Chivalry, as ſpringing out of the feudal ſyſtem, were as ſingular, as that ſyſtem itſelf: So that, when that political conſtitution vaniſhed out of Europe, the manners, that belonged to it, were no longer ſeen or underſtood. There was no example of any ſuch manners remaining on the face of the earth: And as they never did ſubſiſt but once, and are never likely to ſubſiſt again, people would be led of courſe to think and ſpeak of them, as romantick, and unnatural. The conſequence of which was a total contempt and rejection of them; while the claſſick manners, as ariſing out of the cuſtomary and uſual ſituations of humanity, would have many archetypes, and appear natural even to thoſe who ſaw nothing ſimilar to them actually ſubſiſting before their eyes.

Thus, though the manners of Homer are perhaps as different from ours, as thoſe of Chivalry itſelf, yet as we know that ſuch manners always belong to rude and ſimple ages, ſuch as Homer paints; and actually ſubſiſt at this day in countries that are under the like circumſtances of barbarity, we readily agree to call them *natural*, and even take a fond pleaſure in the ſurvey of them.

The queſtion then is eaſily anſwered, without any obligation upon me to give up the Gothick manners as viſionary and fantaſtick. And the reaſon appears, why the FAERIE QUEENE, one of the nobleſt productions of modern poetry, is fallen into ſo general a neglect, that all the zeal of its commentators is eſteemed officious and impertinent,

and will [n] never reſtore it to thoſe honours which it has, once for all, irrecoverably loſt.

In effect, what way is there of perſuading the generality of readers that the romantick manners are to be accounted *natural*, when not one in ten thouſand knows enough of the barbarous ages, in which they aroſe, to believe they ever really exiſted?

Poor Spenſer then,

——————" in whoſe gentle ſpright
" The pure well-head of Poeſie did dwell,"

muſt, for ought I can ſee, be left to the admiration [o] of a few lettered and curious men: while the many are ſworn together to give no quarter to the *marvellous*, or, which may ſeem ſtill harder, to the *moral* of his ſong.

However, this great revolution in modern taſte was brought about by degrees; and the ſteps, that led to it, may be worth the tracing.

The wonders of Chivalry were ſtill in the memory of men; were ſtill exiſting, in ſome meaſure, in real life, when Chaucer undertook to expoſe the barbarous relaters of them.

This ridicule, we may ſuppoſe, haſtened the fall both of Chivalry and Romance. At leaſt from that time the ſpirit of both declined very faſt, and at length fell into ſuch diſcredit, that when now Spenſer aroſe, and with a genius ſingularly fitted

[n] *will never reſtore*] Will it be objected, however, to the zeal of Dr. Hurd, that, in the defence of the *Faërie Queene*, it has been officious, or impertinent, or impotent? On the contrary, like the zeal of Warton alſo, it has given additional vigour to the illuſtrations of preceding commentators, and confirmed the pretenſions of the poem to its ſtation in the higheſt claſs of literary productions. TODD.

[o] *the admiration of a few* &c.] Dr. Hurd's opinion muſt now be altered; his own labours having ſo powerfully contributed to increaſe the number of Spenſer's readers. TODD.

to immortalize the Land of Faery, he met with every difficulty and diſadvantage to obſtruct his deſign. The age would no longer bear the naked letter of theſe amuſing ſtories; and the poet was ſo ſenſible of the misfortune, that we find him apologizing for it on a hundred occaſions.

But apologies, in ſuch circumſtances, rarely do any good. Perhaps, they only ſerved to betray the weakneſs of the poet's cauſe, and to confirm the prejudices of his reader.

However, he did more than this. He gave an air of myſtery to his ſubject, and pretended that his ſtories of knights and giants were but the cover to abudance of profound wiſdom.

In ſhort, to keep off the eyes of the prophane from prying too nearly into his ſubject, he threw about it the miſt of allegory: he moralized his ſong: and the virtues and vices lay hid under his warriours and enchanters. A contrivance which he had learned indeed from his Italian maſters; For Taſſo had condeſcended to allegorize his own work; and the commentators of Arioſto had even converted the extravagances of the Orlando Furioſo, into moral leſſons[p].

And this, it muſt be owned, was a ſober attempt in compariſon of ſome projects that were made about the ſame time to ſerve the cauſe of the old, and now expiring, Romances. For it is to be obſerved, that the idolizers of theſe romances did by them, what the votaries of Homer had done by him. As the times improved and would leſs bear his ſtrange tales, they *moralized* what they could, and turned the reſt into myſteries of *natural ſcience*. And as this laſt contrivance was principally deſigned to cover the monſtrous ſtories of the *Pagan Gods*,

[p] See the note on Arioſto, p. lxiii. TODD.

ſo it ſerved the lovers of Romance to palliate the no leſs monſtrous ſtories of *magick and enchantments.*

The editor, or tranſlator of the 24th book of *Amadis de-Gaule,* printed at Lyons in 1577, has a preface explaining the whole ſecret, which concludes with theſe words, "Voyla, Lecteur, *le fruit,* qui ſe peut recueiller du ſens myſtique des Romans antiques par les *eſprits eſleus,* le commun peuple ſoy contentant de la *ſimple fleur de la lecture literale.*"

But to return to Spenſer; who, as we have ſeen, had no better way to take in his diſtreſs, than to hide his faery fancies under the myſtick cover of moral allegory. The only favourable circumſtance that attended him (and this no doubt encouraged, if it did not produce, his untimely project,) was, that he was ſomewhat befriended in theſe fictions, even when interpreted according to the Letter, by the romantick Spirit of his age; much countenanced, and for a time brought into freſh credit, by the romantick Elizabeth. Her inclination for the fancies of Chivalry is well known; and obſequious wits and courtiers would not be wanting to feed and flatter it. In ſhort, tilts and tournaments were in vogue: The ARCADIA, and the FAERIE QUEENE, were written.

With theſe helps the new Spirit of Chivalry made a ſhift to ſupport itſelf for a time, when reaſon was but dawning, as we may ſay, and juſt about to gain the aſcendant over the portentous ſpectres of the imagination. Its growing ſplendour, in the end, put them all to flight, and allowed them no quarter even amongſt the poets. So that Milton, as fond as we have ſeen he was of the Gothick fictions, durſt only admit them on the bye, and in the way of ſimile and illuſtration only.

And this, no doubt, was the main reaſon of his relinquiſhing his long-projected deſign of Prince Arthur, at laſt, for that of the *Paradiſe Loſt*; where, inſtead of Giants and Magicians, he had Angels and Devils to ſupply him with the *marvellous*, with greater probability. Yet, though he dropped the tales, he ſtill kept to the allegories, of Spenſer. And even this liberty was thought too much, as appears from the cenſure paſſed on his *Sin and Death* by the ſeverer criticks.

Thus at length the magick of the old romances was perfectly diſſolved. They began with reflecting an image indeed of the feudal manners, but an image magnified and diſtorted by unſkilful deſigners. Common ſenſe being offended with theſe perverſions of truth and nature, (ſtill accounted the more monſtrous, as the ancient manners, they pretended to copy after, were now diſuſed, and of moſt men forgotten,) the next ſtep was to have recourſe to *allegories*. Under this diſguiſe they walked the world a while; the excellence of the moral and the ingenuity of the contrivance making ſome amends, and being accepted as a ſort of apology, for the abſurdity of the literal ſtory.

Under this form the Tales of Faery kept their ground, and even made their fortune at court; where they became, for two or three reigns, the ordinary entertainment of our princes. But reaſon, in the end, (aſſiſted however by party, and religious prejudices,) drove them off the ſcene, and would endure theſe *lying wonders*, neither in their own proper ſhape, nor as maſked in figures.

Henceforth, the taſte of wit and poetry took a new turn: And *Fancy*, that had wantoned it ſo long in the world of fiction, was now conſtrained, againſt her will, to ally herſelf with ſtrict Truth, if ſhe would gain admittance into reaſonable company.

What we have gotten by this revolution, it will be ſaid, is a great deal of good ſenſe. What we have loſt, is a world of fine fabling; the illuſion of which is ſo grateful to the *charmed ſpirit;* that, in ſpite of philoſophy and faſhion, *Faery* Spenſer ſtill ranks [q] higheſt among the Poets; I mean with all thoſe who are either come of that houſe, or have any kindneſs for it. *Earth-born* criticks may blaſpheme:

" But all the *gods* are raviſh'd with delight
" Of his celeſtial ſong, and muſick's wondrous
might." HURD.

[q] *ſtill ranks higheſt* &c.] I ſubſcribe, with gratitude, to this vindication of Spenſer's rank. See alſo note (n) in p. clxxix. And ſee Dr. Warton's moſt happy definition of the poet's excellence, already cited in this volume, at the cloſe of the Remarks on the Verſification. TODD.

THE

FAERIE QUEENE.

DISPOSED INTO TWELVE BOOKES,

FASHIONING

XII. MORALL VERTUES.

* TO THE MOST HIGH MIGHTIE AND MAGNIFICENT

EMPRESSE

RENOWMED FOR PIETIE VERTVE AND ALL

GRATIOVS GOVERNMENT

ELIZABETH

BY THE GRACE OF GOD QVEENE OF ENGLAND

FRAVNCE AND IRELAND AND OF VIRGINIA

DEFENDOVR OF THE FAITH &c.

HER MOST HUMBLE SERVAUNT

EDMVND SPENSER

DOTH IN ALL HUMILITIE

DEDICATE PRESENT AND CONSECRATE

THESE HIS LABOVRS

TO LIVE WITH THE ETERNITIE OF HER FAME.

* This is the Dedication of the Edition of 1596. To the Edition of 1590 the following brief compliment only is prefixed. "To the moſt mightie and magnificent Empreſſe Elizabeth by the Grace of God Qveene of England France and Ireland Defender of the Faith &c. Her moſt humble ſervant Ed. Spenſer." TODD.

A LETTER OF THE AUTHORS,

expounding his whole intention in the courſe of this worke; which, for that it giueth great light to the Reader, for the better underſtanding is hereunto annexed.

TO THE RIGHT NOBLE AND VALOROUS

SIR WALTER RALEIGH, knight.

LO. WARDEIN OF THE STANNERYES AND HER MAIESTIES LIEFTENAUNT OF THE COUNTY OF CORNEWAYLL.

SIR, knowing how doubtfully all Allegories may be conſtrued, and this Booke of mine, which I haue entituled *the Faery Queene*, being a continued Allegory, or darke Conceit, I haue thought good as well for auoyding of gealous opinions and miſconſtructions, as alſo for your better light in reading thereof, (being ſo by you commanded,) to diſcouer vnto you the general intention and meaning, which in the whole courſe thereof I haue faſhioned, without expreſſing of any particular purpoſes, or by-accidents, therein occaſioned. The general end therefore of all the Booke is to faſhion a gentleman or noble perſon in vertuous and gentle diſcipline: which for that I conceiued ſhoulde be moſt plauſible and pleaſing, being coloured with an hiſtorical fiction, the which the moſt part of men delight to read, rather for variety of matter then for profite of the enſample, I choſe the Hiſtorye of King Ar-

thure, as moſt fitte for the excellency of his perſon, being made famous by many mens former workes, and alſo furtheſt from the daunger of enuy, and ſuſpition of preſent time. In which I haue followed all the antique poets hiſtoricall; firſt Homere, who in the perſons of Agamemnon and Ulyſſes hath enſampled a good gouernour and a vertuous man, the one in his Ilias, the other in his Odyſſeis; then Virgil, whoſe like intention was to doe in the perſon of Æneas; after him Arioſto compriſed them both in his Orlando; and lately Taſſo diſſeuered them again, and formed both parts in two perſons, namely that part which they in philoſophy call *Æthice*, or vertues of a private man, coloured in his Rinaldo; the other named *Politice* in his Godfredo. By enſample of which excellente poets, I labour to pourtraict in Arthure, before he was king, the image of a braue Knight, perfected in the twelue priuate Morall Vertues, as Ariſtotle hath deuiſed; the which is the purpoſe of theſe firſt twelue bookes: which if I finde to be well accepted, I may be perhaps encouraged to frame the other part of Politicke Vertues in his perſon, after that hee came to be king. To ſome I know this methode will ſeem diſpleaſaunt, which had rather haue good diſcipline deliuered plainly in way of precepts, or ſermoned at large, as they uſe, then thus clowdily enwrapped in allegorical deuiſes. But ſuch, me ſeeme, ſhould be ſatisfide with the uſe of theſe days, ſeeing all things accounted by their ſhowes, and nothing eſteemed of, that is not delightfull and pleaſing to commune ſence. For this cauſe is Xenophon preferred before Plato, for that the one, in the exquiſite depth of his iudgement, formed a commune-welth, ſuch as it ſhould be; but the other in the perſon of Cyrus, and the Perſians, faſhioned a gouernment, ſuch as might beſt be: ſo much more

profitable and gratious is doctrine by enſample, then by rule. So haue I laboured to do in the perſon of Arthure: whom I conceiue, after his long education by Timon, to whom he was by Merlin deliuered to be brought up, ſo ſoone as he was borne of the Lady Igrayne, to haue ſeene in a dream or viſion the Faery Queene, with whoſe excellent beauty rauiſhed, he awaking reſolued to ſeeke her out; and ſo being by Merlin armed, and by Timon throughly inſtructed, he went to ſeeke her forth in Faerye land. In that Faery Queene I meane *Glory* in my generall intention, but in my particular I conceiue the moſt excellent and glorious perſon of our ſoueraine *the Queene*, and her kingdom in *Faery Land*. And yet, in ſome places els, I do otherwiſe ſhadow her. For conſidering ſhe beareth two perſons, the one of a moſt royal Queene or Empreſſe, the other of a moſt vertuous and beautifull Lady, this latter part in ſome places I doe expreſs in Belphœbe, faſhioning her name according to your owne excellent conceipt of Cynthia: Phœbe and Cynthia being both names of Diana. So in the perſon of Prince Arthure I ſette forth *Magnificence* in particular; which Vertue, for that (according to Ariſtotle and the reſt) it is the perfection of all the reſt, and conteineth in it them all, therefore in the whole courſe I mention the deeds of Arthure applyable to that Vertue, which I write of in that Booke. But of the xii. other Vertues, I make xii. other Knights the patrones, for the more variety of the hiſtory: Of which theſe three Bookes contayn three.

The firſt of the Knight of the Redcroſſe, in whom I expreſſe *Holynes:* The ſeconde of Sir Guyon, in whome I ſette forth *Temperaunce:* The third of Britomartis a Lady Knight, in whome I picture *Chaſtity*. But, becauſe the beginning of the

whole Worke ſeemeth abrupte and as depending upon other antecedents, it needs that ye know the occaſion of theſe three Knights ſeuerall Aduentures. For the methode of a poet hiſtorical is not ſuch, as of an hiſtoriographer. For an hiſtoriographer diſcourſeth of affayres orderly as they were donne, accounting as well the times as the actions; but a poet thruſteth into the middeſt, euen where it moſt concerneth him, and there recourſing to the thinges forepaſte, and diuining of thinges to come, maketh a pleaſing analyſis of all.

The beginning therefore of my Hiſtory, if it were to be told by an hiſtoriographer ſhould be the twelfth Booke, which is the laſt; where I deuiſe that the Faery Queene kept her annual feaſte xii. days; uppon which xii. ſeverall dayes, the occaſions of the xii. ſeuerall Aduentures hapned, which, being undertaken by xii. ſeuerall Knights, are in theſe xii. Books ſeuerally handled and diſcourſed. The firſt was this. In the beginning of the feaſt, there preſented himſelfe a tall clowniſhe younge man, who falling before the Queene of Faries deſired a boone (as the manner then was) which during that feaſt ſhe might not refuſe; which was that hee might haue the atchiuement of any Aduenture, which during that feaſte ſhould happen. That being graunted, he reſted him on the floore, unfitte through his ruſticity for a better place. Soone after entred a faire Ladye in mourning weedes, riding on a white aſſe, with a Dwarfe behind her leading a warlike ſteed, that bore the arms of a Knight, and his ſpeare in the Dwarfes hand. Shee, falling before the Queene of Faeries, complayned that her father and mother, an ancient King and Queene, had bene by an huge Dragon many years ſhut up in a braſen Caſtle, who thence ſuffred them not to yſſew: and therefore beſought the Faerie Queene to aſſygne her ſome one

of her Knights to take on him that exployt. Presently that clowniſh perſon, upſtarting, deſired that Adventure: whereat the Queene much wondering, and the Lady much gainesaying, yet he earneſtly importuned his deſire. In the end the Lady told him, that unleſſe that armour which ſhe brought, would ſerue him (that is, the armour of a Chriſtian man ſpecified by St. Paul, v. Epheſ.) that he could not ſucceed in that enterpriſe: which being forthwith put upon him with dew furnitures thereunto, he ſeemed the goodlieſt man in al that company, and was well liked of the Lady. And eſteſoones taking on him knighthood, and mounting on that ſtraunge courſer, he went forth with her on that Adventure: where beginneth the firſt Booke, *viz.*

A gentle Knight was pricking on the playne. &c.

The ſecond day there came in a Palmer bearing an Infant with bloody hands, whoſe parents he complained to have bene ſlayn by an Enchauntreſſe called Acraſia: and therefore craved of the Faery Queene, to appoint him ſome Knight to performe that Adventure; which being aſſigned to Sir Guyon, he preſently went forth with that ſame Palmer: which is the beginning of the ſecond Booke, and the whole ſubiect thereof. The third day there came in a Groome, who complained before the Faery Queene, that a vile Enchaunter, called Buſirane, had in hand a moſt faire Lady, called Amoretta, whom he kept in moſt grievous torment, becauſe ſhe would not yield him the pleaſure of her body. Whereupon Sir Scudamour, the lover of that Lady, preſently tooke on him that Adventure. But being unable to performe it by reaſon of the hard enchauntments, after long ſorrow, in the end met with Britomartis, who ſuccoured him, and reſkewed his Love.

But, by occaſion hereof, many other Adventures are intermedled; but rather as accidents then intendments: as the Love of Britomart, the Overthrow of Marinell, the Miſery of Florimell, the Vertuouſnes of Belphœbe, the Laſciviouſnes of Hellenora; and many the like.

Thus much, Sir, I have briefly overronne to direct your underſtanding to the wel-head of the Hiſtory; that, from thence gathering the whole intention of the conceit, ye may as in a handful gripe al the diſcourſe, which otherwiſe may happily ſeem tedious and confuſed. So, humbly craving the continuance of your honourable favour towards me, and th' eternall eſtabliſhment of your happines, I humbly take leave.

23. Ianuary 1589.

Yours moſt humbly affectionate,

Ed. Spenſer.

*VERSES

ADDRESSED TO THE AUTHOR.

A Vision upon this conceipt of the Faery Queene.

ME thought I saw the grave where Laura lay,
Within that Temple where the vestall flame

* The two Sonnets signed W. R. are understood to be written by Sir Walter Raleigh, who was certainly a poet of no mean fame: The Verses signed *Hobynoll* are the very elegant production of Gabriel Harvey, by which signature he is described in the *Shepherd's Calendar:* The Poem signed R. S. may be attributed to Robert Southwell, or Richard Stanyhurst, or Richard Smith, or Richard Stapleton, who were poetical writers contemporary with Spenser; and, of whom, Stapleton and Smith are known as authors of other *commendatory verses;* yet Mr. Upton would assign this little Poem to Robert Sackville, eldest son of Lord Buckhurst, the Sackvilles (he says) being not only patrons of learned men, but learned themselves: I am at a loss to whom to ascribe the Poem signed H. B., and can offer no other opinion in respect to the author of the next, subscribed W. L., than what the compiler of the Bibliographia Poetica has given, that it might be William Lisle, the poetical translator of part of Du Bartas, and (which the compiler of the Bib. Poet. appears not to have known) of part of Heliodorus: The last Poem bears a signature assumed by several writers in the age of Elizabeth; and I am unable to fix on the author. TODD.

Ver. 1, *Me thought I saw* &c.] Mr. Warton has noticed Milton's possible obligation to this elegant Sonnet of Sir Walter Raleigh, in his Sonnet on his deceased wife:

"Methought I saw my late espoused saint &c."

But it has escaped Mr. Warton's observation, that there is a pleasing Sonnet, among others, prefixed to Drayton's *Matilda*, edit. 1594, entitled *The vision of Matilda*, and signed *H. G. Esquire*, which obviously requires to be mentioned:

"Methought I saw vpon Matildas tombe
"Her wofull ghost, &c." TODD.

Was wont to burne; and paſſing by that way
To ſee that buried duſt of living fame,
Whoſe tomb faire Love, and fairer Virtue kept;
All ſuddeinly I ſaw *the Faery Queene:*
At whoſe approch the ſoule of Petrarke wept,
And from thenceforth thoſe Graces were not ſeene;
(For they this *Queene* attended;) in whoſe ſtead
Oblivion laid him down on Lauras herſe:
Hereat the hardeſt ſtones were ſeene to bleed,
And groanes of buried ghoſtes the hevens did perſe:
Where Homers ſpright did tremble all for griefe,
And curſt th' acceſſe of that celeſtiall Theife.

W. R.

Another of the ſame.

THE prayſe of meaner wits this Worke like profit brings,
As doth the Cuckoes ſong delight when Philumena ſings.
If thou haſt formed right true Vertues face herein,
Vertue herſelfe can beſt diſcerne to whom they written bin.
If thou haſt Beauty prayſd, let Her ſole lookes divine
Judge if ought therein be amis, and mend it by Her eine.

Ver. 10. *Oblivion laid* him *down* &c.] We are apt at firſt to refer "*him* down" to Petrarke, "Oblivion laid *Petrarke* down;" while the meaning is, "Oblivion laid *himſelf* down." There is a particular beauty in the allegorical turn of this little compoſition in praiſe of the *Faerie Queene*, as it imitates the manner of the author whom it compliments. T. WARTON.

If Chaſtitie want ought, or Temperaunce her dew,
Behold Her Princely mind aright, and write *thy Queene* anew.
Meane while She ſhall perceive, how far Her vertues ſore
Above the reach of all that live, or ſuch as wrote of yore:
And thereby will excuſe and favour thy good will;
Whoſe vertue can not be expreſt but by an Angels quill.
Of me no lines are lov'd, nor letters are of price,
(Of all which ſpeak our Engliſh tongue,) but thoſe of thy device.

W. R.

To the learned Shepheard.

COLLYN, I ſee, by thy new taken taſke,
Some ſacred fury hath enricht thy braynes,
That leades thy Muſe in haughty verſe to maſke,
And loath the layes that longs to lowly ſwaynes;
That liftes thy notes from Shepheardes unto Kinges:
So like the lively Larke that mounting ſinges.

Thy lovely Roſalinde ſeemes now forlorne;
And all thy gentle flockes forgotten quight:
Thy chaunged hart now holdes thy pypes in ſcorne,
Thoſe prety pypes that did thy mates delight;
Thoſe truſty mates, that loved thee ſo well;
Whom thou gav'ſt mirth, as they gave thee the bell.

Yet, as thou earſt with thy ſweete roundelayes
Didſt ſtirre to glee our laddes in homely bowers;
So moughtſt thou now in theſe refyned layes
Delight the daintie eares of higher powers.
And ſo mought they, in their deepe ſkanning ſkill,
Alow and grace our Collyns flowing quill.

And faire befall that *Faery Queene* of thine!
In whoſe faire eyes Love linckt with Vertue ſittes;
Enfuſing, by thoſe bewties fyers divine,
Such high conceites into thy humble wittes,
As raiſed hath poore Paſtors oaten ſeedes
From ruſticke tunes, to chaunt heroique deedes.

So mought thy *Redcroſſe Knight* with happy hand
Victorious be in that faire Ilands right,
(Which thou doſt vayle in type of *Faery land,*)
Elizas bleſſed field, that Albion hight:
That ſhieldes her friendes, and warres her mightie foes,
Yet ſtill with people, peace, and plentie, flowes.

But, iolly ſhepheard, though with pleaſing ſtile
Thou feaſt the humour of the courtly trayne;
Let not conceipt thy ſettled ſence beguile,
Ne daunted be through envy or diſdaine.
Subiect thy doome to Her empyring ſpright,
From whence thy Muſe, and all the world, takes light.

HOBBINOL.

FAYRE Thamis ſtreame, that from Ludds ſtately
towne
Runſt paying tribute to the ocean ſeas,
Let all thy Nymphes and Syrens of renowne
Be ſilent, whyle this Bryttane Orpheus playes:
Nere thy ſweet banks there lives that ſacred Crowne,
Whoſe hand ſtrowes palme and never-dying bayes.
Let all at once, with thy ſoft murmuring ſowne,
Preſent her with this worthy Poets prayes:
For he hath taught hye drifts in Shepherdes weedes,
And deepe conceites now ſinges in *Faeries* deedes.

R. S.

GRAVE Muſes, march in triumph and with prayſes;
Our Goddeſſe here hath given you leave to land;
And biddes this rare diſpenſer of your graces
Bow downe his brow unto her ſacred hand.
Deſerte findes dew in that moſt princely doome,
In whoſe ſweete breſt are all the Muſes bredde:
So did that great Auguſtus erſt in Roome
With leaves of fame adorne his Poets hedde.
Faire be the guerdon of your *Faery Queene*,
Even of the faireſt that the world hath ſeene!

H. B.

WHEN ſtout Achilles heard of Helens rape,
And what revenge the States of Greece devis'd;
Thinking by ſleight the fatall warres to ſcape,
In womans weedes himſelfe he then diſguis'd:
But this deviſe, Ulyſſes ſoone did ſpy,
And brought him forth, the chaunce of warre to try.

When Spenſer ſaw the fame was ſpredd ſo large,
Through *Faery land*, of *their* renowned *Queene*;
Loth that his Muſe ſhould take ſo great a charge,
As in ſuch haughty matter to be ſeene;
To ſeeme a Shepheard, then he made his choice;
But Sidney heard him ſing, and knew his voice.

And as Ulyſſes brought faire Thetis ſonne
From his retyred life to menage armes:
So Spenſer was, by Sidney's ſpeaches, wonne
To blaze Her fame, not fearing future harmes:
For well he knew, his Muſe would ſoone be tyred
In her high praiſe, that all the world admired.

Yet as Achilles, in thoſe warlike frayes,
Did win the palme from all the Grecian Peeres:
So Spenſer now, to his immortal prayſe,
Hath wonne the laurell quite from all his feeres.
What though his taſke exceed a humaine witt;
He is excus'd, ſith Sidney thought it fitt.

W. L.

TO looke upon a worke of rare deviſe
The which a workman ſetteth out to view,
And not to yield it the deſerved priſe
That unto ſuch a workmanſhip is dew,
Doth either prove the iudgement to be naught,
Or els doth ſhew a mind with envy fraught.

[illegible]abour to commend a peece of worke,
[illegible]h no man goes about to diſcommend,

Would raiſe a jealous doubt, that there did lurke
Some ſecret doubt whereto the prayſe did tend:
For when men know the goodnes of the wyne,
'Tis needleſs for the Hoaſt to have a ſygne.

Thus then, to ſhew my iudgement to be ſuch
As can diſcerne of colours blacke and white,
As alls to free my minde from envies tuch,
That never gives to any man his right;
I here pronounce this workmanſhip is ſuch
As that no pen can ſet it forth too much.

And thus I hang a garland at the dore;
(Not for to ſhew the goodneſs of the ware;
But ſuch hath beene the cuſtome heretofore,
And cuſtomes very hardly broken are;)
And when your taſt ſhall tell you this is trew,
Then looke you give your Hoaſt his utmoſt dew.

IGNOTO.

VERSES

ADDRESSED, BY THE AUTHOR OF THE FAERIE QUEENE, TO SEVERAL NOBLEMEN &c.

To the Right Honourable Sir Chriſtopher Hatton, Lord high Chauncelor of England &c.

THOSE prudent heads, that with their counſels wiſe
Whylom the pillours of th' earth did ſuſtaine,
And taught ambitious Rome to tyranniſe,
And in the neck of all the world to rayne:
Oft from thoſe grave affaires were wont abſtaine,
With the ſweet Lady Muſes for to play:
So Ennius the elder Africane;
So Maro oft did Cæſars cares allay.
So you, great Lord, that with your counſell ſway

Ver. 7. *So Ennius* &c.] The meaning is, "So Ennius allayed the cares of Scipio Africanus, and ſo Virgil &c." Claudian relates the ſame circumſtance of Ennius; and poſſibly afforded it to Spenſer. See Præf. in Lib. 3. *Laud. Stilic.* "Major Scipiades," et ſeq. T. WARTON.

Ver. 9. *So you, great Lord, that* &c.] The diligence and integrity, with which Sir Chriſtopher Hatton executed his office of High-Chancellor, manifeſt themſelves in many paſſages of Queen Elizabeth's hiſtory. It is remarkable that, ſince the excluſion of the eccleſiaſticks from bearing this office, he was the firſt perſon preferred to it who was not a profeſſed lawyer. He was made Chancellor in the year 1587 and died in 1591. See Camden's *Annals Eliz.* T. WARTON.

The burdein of this kingdom mightily,
With like delightes ſometimes may eke delay
The rugged brow of carefull Policy;
And to theſe ydle rymes lend litle ſpace,
Which for their titles ſake may find more grace.

E. S.

To the Right Honourable the Lord Burleigh, Lord high Threaſurer of England.

TO you, Right Noble Lord, whoſe carefull breſt
To menage of moſt grave affaires is bent;
And on whoſe mightie ſhoulders moſt doth reſt

Ver. 11. ——————— *may eke* delay

The rugged brow *of carefull Policy:*] May *ſmooth* or *ſoften*. The word *delay* is uſed by Spenſer in the ſame ſenſe, in his *Prothalam.* ver. 3, where modern editions improperly read *allay*. See the note on the paſſage. But Milton is the beſt commentator on the words now before us; for he deſcribes the nightingale, in his *Il Penſeroſo*,

" In her ſweeteſt ſaddeſt plight
" SMOOTHING *the rugged brow* of night." TODD.

Ver. 14. —— *for their* titles *ſake*] Their *title* being the *Faerie Queene*, who repreſented Queen Elizabeth. Camden relates, that Sir Chriſtopher was a ſingular favourite of the Queen, long before his promotion to the Chancellorſhip. However, as that hiſtorian adds, he was not raiſed to it purely by her choice, but by the artifice of certain Courtiers who, envious of his growing intereſt, thought to diminiſh his favour with the Queen, by conferring a poſt upon him which neceſſarily drew him from a conſtant attendance on the Court, and to which his ignorance of the law rendered him unequal.

T. WARTON.

Ver. 1. *To you*, &c.] See the Life of Spenſer. TODD.

The burdein of this kingdome's governement,
(As the wide compaſſe of the firmament
On Atlas mightie ſhoulders is upſtayd,)
Unfitly I theſe ydle rimes preſent,
The labor of loſt time, and wit unſtayd:
Yet if their deeper ſence be inly wayd,
And the dim vele, with which from commune vew
Their fairer parts are hid, aſide be layd,
Perhaps not vaine they may appeare to You.
Such as they be, vouchſafe them to receave,
And wipe their faults out of your cenſure grave.

E. S.

To the Right Honourable the Earle of Oxenford, Lord high Chamberlayne of England &c.

RECEIVE, moſt Noble Lord, in gentle gree,
The unripe fruit of an unready wit;
Which, by thy countenaunce, doth crave to bee
Defended from foule Envies poiſnous bit.
Which ſo to doe may thee right well befit,
Sith th' antique glory of thine aunceſtry
Under a ſhady vele is therein writ,
And eke thine owne long living memory,
Succeeding them in true Nobility:

Ver. 1. ——————————— gree,] *Favour.* See the F. Q. i. v. 16, and the note there. Todd.

And alſo for the love which thou doeſt beare
To th' Heliconian ymps, and they to thee;
They unto thee, and thou to them, moſt deare:
Deare as thou art unto thyſelfe, ſo love
That loves and honours thee; as doth behove.

E. S.

To the Right Honourable the Earle of Northumberland.

THE ſacred Muſes have made alwaies clame
To be the Nourſes of Nobility,

Ver. 10. *And alſo for the love* &c.] The author of *The Arte of Engliſh Poeſie* mentions this nobleman as a poet more than once: "And in her Maieſties time that now is, are ſprung up another crew of courtly Makers, Noblemen and Gentlemen of her Maieſties own Servauntes, who have written excellently well, as it would appear, if their doings could be found out and made publicke; with the reſt of which number is firſt that noble gentleman, Edward Earle of Oxford." B. 1. C. 31. In another place he gives a ſpecimen of his verſes. "Edward Earle of Oxford, a moſt noble and learned gentleman, made, in this figure of reſponſe, an emblem of *Deſire*, otherwiſe called *Cupide*, &c." It is indeede a Dialogue between Fancy and Deſire. He likewiſe mentions this nobleman together with "Maiſter Edwards of her Maieſties Chapell, as the moſt eminent writer of Comedy and Enterlude in his time."

T. WARTON.

Henry Lok, in his *Eccleſiaſtes paraphraſed*, 4to. 1597, has inſcribed a Sonnet to this Nobleman; in which the poet conjures him

——— "by his *wonted prayſe*,
"Awhile his ſong to heare, and trueth indure:"

And he tells his Lordſhip,

"Your paſſed noble proofe doth well aſſure
"Your blouds, your *minds*, your bodies *excellence*."

TODD.

Ver. 14. That *loves* &c.] Here is an elleipſis of *him* before *that*. T. WARTON.

And Regiſtres of everlaſting fame,
To all that armes profeſſe and chivalry.
Then, by like right, the noble Progeny,
Which them ſucceed in fame and worth, are tyde
T' embrace the ſervice of ſweet Poetry,
By whoſe endevours they are glorifide;
And eke from all, of whom it is envide,
To patronize the authour of their praiſe,
Which gives them life, that els would ſoone have dide,
And crownes their aſhes with immortall baies.
To thee therefore, Right Noble Lord, I ſend
This preſent of my paines, it to defend.

E. S.

Ver. 5. *Then, by like right*, &c.] It does not appear that this Nobleman deſerved that tribute of poetick praiſe which, Spenſer tells us in this Sonnet, are due to *fame* and *worth*. He was nominated ambaſſador to France, but excuſed himſelf from that ſervice. This was Henry Percy, Earl of Northumberland, not Thomas his brother, who was beheaded at York for his engagement in the Northern rebellion. T. WARTON.

It appears however that this Nobleman obtained another tribute of poetick praiſe. For thus Henry Lok, in his *Eccleſiaſtes paraphraſed*, 4to. 1597, addreſſes him in a Sonnet: "To the right honorable the Earle of Northumberland:

"Who would intreat of earthly happineſſe,
"He need but take a patterne of your ſtate,
"Born noble, learned bred; whoſe acts expreſſe
"That honour cannot vertues force abate, &c." TODD.

To the Right Honourable the Earle of Cumberland.

REDOUBTED Lord, in whoſe corageous mind
The flowre of chevalry, now blooſming faire,
Doth promiſe fruite worthy the noble kind
Which of their praiſes have left you the haire;
To you this humble preſent I prepare,
For love of vertue and of martial praiſe;
To which though nobly ye inclined are,
(As goodlie well ye ſhew'd in late aſſaies,)
Yet brave enſample of long paſſed daies,
In which trew honor ye may faſhiond ſee,
To like deſire of honor may ye raiſe,
And fill your mind with magnanimitee.
Receive it, Lord, therefore as it was ment,
For honor of your name and high deſcent.

E. S.

Ver. 1. ——— *in whoſe corageous mind* &c.] The valour of this nobleman is highly commended alſo in a Sonnet by Henry Lok, addreſſed to him at the end of *Eccleſiaſtes paraphraſed*, 4to. 1597. In 1598 he greatly harraſſed the Spaniards in the Weſt Indies. See Camden's Annals. TODD.

To the moſt Honourable and excellent Lord the Earle of Eſſex, Great Maiſter of the Horſe to her Highneſſe, and Knight of the Noble order of the Garter, &c.

MAGNIFICKE Lord, whoſe vertues excellent
Doe merit a moſt famous Poets witt
To be thy living praiſes inſtrument;
Yet doe not ſdeigne to let thy name be writt
In this baſe Poeme, for thee far unfitt:
Nought is thy worth diſparaged thereby,
But when my Muſe, whoſe fethers, nothing flitt,
Doe yet but flagg and lowly learne to fly,
With bolder wing ſhall dare aloft to ſty
To the laſt praiſes of this Faery Queene;

Ver. 1. *Magnificke Lord*, &c.] Lord Eſſex was a warm admirer and patron of Spenſer. He was the general friend to men of talents. See the Life of Spenſer. TODD.

Ver. 7. ——————————— flitt,] *Flitt* is the adjective *fleet*, thus written for the ſake of the rhyme; as the verb *fleet*, in other places. See F. Q. iv. xi. 34.

"Thence doth by Huntingdon and Cambridge *flit*."

And in *Aſtrophell*:

"Forthwith her ghoſt out of her corps did *flit*."

T. WARTON.

Ver. 10. ——— *the* laſt *praiſes*] The *laſt* praiſes of the Faerie Queene, ſignify nine more Books which Spenſer had propoſed to complete, according to his original plan. Theſe Sonnets, it muſt be remembered, were ſent with the three firſt Books, which in the laſt line of this Sonnet the poet ſtyles "*firſt* labours." T. WARTON.

Then ſhall it make moſt famous memory
Of thine heroicke parts, ſuch as they beene:
Till then, vouchſafe thy noble countenaunce
To their firſt labours needed furtheraunce.

E. S.

To the Right Honourable the Earle of Ormond and Oſſory.

I

RECEIVE, moſt Noble Lord, a ſimple taſte
Of the wilde fruit which ſalvage ſoyl hath bred;
Which, being through long wars left almoſt waſte,
With brutiſh barbariſme is overſpredd:
And, in ſo faire a land as may be redd,
Not one Parnaſſus, nor one Helicone,
Left for ſweete Muſes to be harboured,
But where thyſelfe haſt thy brave manſione:

Ver. 1. *Receive, moſt Noble Lord,* &c.] This Earl was an Iriſh Lord; was Preſident of Munſter, Lieutenant-General of the army in Ireland, and related to the Queen. Spenſer wrote the three Books, ſent with this Sonnet, in Ireland, which had been miſerably defolated by long and frequent civil wars, and was at this time a country totally uncultivated and uncivilized. As this Nobleman appears from this Sonnet to have been a lover of learning, ſo probably Spenſer had met with many inſtances of favour from him. The unclaſſick ſoil of Ireland Spenſer alſo hints at, in his Sonnet to Lord Grey. The barbariſm and diſtreſſes of Ireland he mentions in other places. See my note on F. Q. vii. vii. 55. T. WARTON.

Ver. 8. —— *where thyſelfe haſt thy brave manſion;*] The Earl ſeems to have lived in the Barony of Arklo, as we may

There indeede dwel faire Graces many one;
And gentle Nymphes, delights of learned wits;
And in thy perſon, without paragone,
All goodly bountie and true honour ſits.
Such therefore, as that waſted ſoyl doth yield,
Receive, dear Lord, in worth, the fruit of barren field.

E. S.

To the Right Honourable the Lord Charles Heward, Lord high Admiral of England, Knight of the Noble order of the Garter, and one of her Majeſtie's privie Counſel, &c.

AND ye, brave Lord, whoſe goodly perſonage
And noble deeds, each other garniſhing,
Make you enſample, to the preſent age,
Of th' old heroes, whoſe famous offspring
The antique Poets wont ſo much to ſing;
In this fame Pageaunt have a worthy place,
Sith thoſe huge caſtles of Caſtilian King,
That vainly threatned kingdomes to diſplace,
Like flying doves ye did before you chace;

gather from Spenſer's *View of the State of Ireland*: "The Barony of Arclo which is the Earle of Ormonde's ancient inheritance, and hath ever been in his poſſeſſion." T. WARTON.

Ver. 9. *Like flying doves ye did before you chace*:] The defeat of the Spaniſh Armada is here hinted at. T. WARTON.

And that proud people, woxen insolent
Through many victories, didst first deface:
Thy praises everlasting monument
Is in this verse engraven semblably,
That it may live to all posterity.

E. S.

To the Right Honourable the Lord of Hunsdon, high Chamberlaine to her Majesty.

RENOWMED Lord, that, for your worthinesse
And noble deeds, have your deserved place
High in the favour of that Empéresse,
The worlds sole glory and her sexes grace;
Here eke of right have you a worthie place,
Both for your nearnes to that Faerie Queene,
And for your owne high merit in like cace:
Of which, apparaunt proofe was to be seene,

Ver. 1. *Renowmed Lord*, &c.] This must have been Henry, and not Thomas, Lord Hunsdon; the latter of whom was not made Lord Chamberlain till about the year of Spenser's death. The Lord Chamberlain Henry died about 1596. T. WARTON.

Ver. 6. *Both for your nearnes* &c.] The honours conferred on this Nobleman by the Queene were important and numerous. She created him Baron of Hunsdon in Essex, made him Governor of Berwick, Lord Chamberlain of her Houshold, Captain of the Band of Pensioners, &c. He was likewise nearly related to the Queen; for he was son to Sir William Cary Knt. and Mary, sister of Anna Bolen the mother of Elizabeth. See Chauncy's Hertfordshire. T. WARTON.

When that tumultuous rage and fearfull deene
Of Northerne rebels ye did pacify,
And their diſloiall powre defaced clene,
The record of enduring memory.
Live, Lord, for ever in this laſting verſe,
That all poſteritie thy honor may reherſe.

E. S.

To the moſt renowmed and valiant Lord, the Lord Grey of Wilton, Knight of the Noble order of the Garter, &c.

MOST Noble Lord, the pillor of my life,
And Patrone of my Muſes pupillage;
Through whoſe large bountie, poured on me rife
In the firſt ſeaſon of my feeble age,
I now doe live bound yours by vaſſalage;
(Sith nothing ever may redeeme, nor reave
Out of your endleſſe debt, ſo ſure a gage;)
Vouchſafe, in worth, this ſmall guift to receave,
Which in your noble hands for pledge I leave
Of all the reſt that I am tyde t' account:

Ver. 9. ——————————— deene] *Din*, noiſe. See Skelton's *Colin Clout*, Poems edit. 1736. p. 206.
"With ſuch ſtoryes by *deen* &c." T. WARTON.

Ver. 10. ——————————— *ye did pacify*, &c.] Namely, the rebellion raiſed in 1569. See Camden's Annals. TODD.

Ver. 1. *Moſt Noble Lord*, &c.] See the Life of Spenſer. TODD.

Rude rymes, the which a ruſtick Muſe did weave
In ſavadge ſoyle, far from Parnaſſo Mount,
And roughly wrought in an unlearned loome:
The which vouchſafe, dear Lord, your favourable doome.

E. S.

To the Right Honourable the Lord of Buckhurſt, one of her Majeſtie's privie Counſell.

IN vain I thinke, Right Honourable Lord,
By this rude rime to memorize thy Name,
Whoſe learned Muſe hath writ her owne record
In golden verſe, worthy immortal fame:
Thou much more fit (were leaſure to the ſame)

Ver. 2, *By this rude rime to* memorize *thy Name, Whoſe learned Muſe* &c.] The word *memorize* occurs in our author's View of the State of Ireland, and in his *Teares of the Muſes*, and in *The Ruines of Time*.—He here hints at Buckhurſt's *Gorboduc*, his Induction to the *Mirrour for Magiſtrates*, and *Life of the Duke of Buckingham* inſerted in that collection. This teſtimony, paid by kindred genius, is highly pleaſing. It conveys a ſatisfaction not unlike that, which we feel on reading Homer's account of the preſents mutually made by his heroes. T. WARTON.

Henry Lok, in his *Eccleſiaſtes paraphraſed*, 4to. 1597, has neatly alluded to Lord Buckhurſt's poetical talents in a Sonnet inſcribed to him:

"But, when I call to mind your pen ſo bleſt
"With flowing liquor of the Muſes ſpring,
"I feare your daintie eare can ill digeſt
"The harſh-tun'd notes which on my pipe I ſing."

TODD.

Ver. 5. *Thou much more fit*, &c.] Buckhurſt forſook his commerce with the Muſes very early in life, and was ever after-

Thy gracious Soverains praiſes to compile,
And her imperiall Majeſtie to frame
In loftie numbers and heroicke ſtile.
But, ſith thou maiſt not ſo, give leave a while
To baſer wit his power therein to ſpend,
Whoſe groſſe defaults thy daintie pen may file,
And unadviſed overſights amend.
But evermore vouchſafe, it to maintaine
Againſt vile Zoilus backbitings vaine.

E. S.

To the Right Honourable Sir Francis Walſingham, Knight, principall Secretary to her Majeſty, and one of her honourable priuy Counſell.

THAT Mantuane Poets incompared ſpirit,
Whoſe girland now is ſet in higheſt place,
Had not Mecænas, for his worthy merit,

wards deeply concerned in political and publick matters. While yet young he was ſent ambaſſador to France; and ſoon afterwards to the States of Holland. He was Chancellor of the Univerſity of Oxford, Lord Treaſurer, and Privy Counſellor to the Queen. In the political and poetical character he was equally eminent. Of his excellence in the former all muſt be perſuaded, who can believe Sir Robert Naunton's aſſertion, "Lord Buckhurſt was the ſteddieſt and wiſeſt miniſter that great queen ever had." His abilities in the latter all muſt own, who remember that his *Induction* contributed to awaken or to aſſiſt the genius of Spenſer, in forming allegorical deſcription. T. WARTON.

Ver. 1. ——————— incompared] *Incomparable.* So *invalued* is *invaluable.* See the note on *unvalued*, Sonnet 67. ver. 6. TODD.

It firſt advaunſt to great Auguſtus grace,
Might long perhaps have lien in ſilence baſe,
Ne bene ſo much admir'd of later age.
This lowly Muſe, that learns like ſteps to trace,
Flies for like aide unto your patronage,
(That are the great Mecænas of this age,
As well to all that civil artes profeſſe,
As thoſe that are inſpir'd with martial rage,)
And craves protection of her feebleneſſe:
Which if ye yield, perhaps ye may her rayſe
In bigger tunes to ſound your living prayſe.

E. S.

To the Right Noble Lord and moſt valiaunt Captaine, Sir John Norris, Knight, Lord preſident of Mounſter.

WHO ever gave more honourable prize
To the ſweet Muſe then did the Martiall crew,
That their brave deeds ſhe might immortalize
In her ſhril tromp, and ſound their praiſes dew?
Who then ought more to favour her then you,

Ver. 8. ——— *unto your patronage*, &c.] See the *Ruines of Time*, ver. 436, where Sir Francis is intended under the name of *Meliba*. TODD.

Moſt Noble Lord, the honor of this age,
And Precedent of all that armes enſue?
Whoſe warlike proweſſe and manly courage,
Tempred with reaſon and advizement ſage,
Hath fild ſad Belgicke with victorious ſpoile;
In Fraunce and Ireland left a famous gage;
And lately ſhakt the Luſitanian ſoile.
Sith then each where thou haſt diſpredd thy fame,
Love him that hath eternized your Name.

E. S.

To the Right Noble and Valorous Knight, Sir Walter Raleigh, Lord Wardein of the Stameryes, and Lieftenaunt of Cornewaile.

TO thee, that art the Sommers Nightingale,
Thy ſoveraine Goddeſſes moſt deare delight,

Ver. 10. *Hath fild ſad Belgicke* &c. &c.] His exploits in other countries are alſo enumerated by Henry Lok, in a Sonnet addreſſed to him at the end of *Eccleſiaſtes paraphraſed*, 1597.

" The moderne Marſes did your vertues try;
" Whilſt you the proud Iberian forces quayld
" In Britany, and in Netherland, whereby
" With equall armes they ſeldome have prevayld:
" The trecherous practiſe, wherewith they aſſayld
" Th' inconſtant humors of the Iriſh foes,
" Your pollicies have ſtayd, when force hath fayld,
" Whereby your merits meaſure daily growes." Todd.

Ver. 1. ——— *the Sommers Nightingale,*] An unknown author has addreſſed Henry Conſtable in a phraſe of the ſame kind. See the edition of Milton, 1801, vol. 5. p. 440.

" Englands ſweete nightingale, what frights thee ſo, &c."

Todd.

Why doe I ſend this ruſticke Madrigale,
That may thy tunefull eare unſeaſon quite?
Thou onely fit this Argument to write,
In whoſe high thoughts Pleaſure hath built her bowre,
And dainty Love learnd ſweetly to endite.
My rimes I know unſavory and ſowre,
To taſt the ſtreames that, like a golden ſhowre,
Flow from thy fruitfull head of thy Love's praiſe;
Fitter perhaps to thonder martiall ſtowre,
Whenſo thee liſt thy lofty Muſe to raiſe:
Yet, till that Thou thy Poeme wilt make knowne,
Let thy faire Cinthias praiſes be thus rudely ſhowne.

E. S.

To the Right Honourable and moſt vertuous Lady, the Counteſſe of Pembroke.

REMEMBRAUNCE of that moſt heroicke Spirit,
The hevens pride, the glory of our daies,
Which now triumpheth (through immortall merit
Of his brave vertues) crown'd with laſting baies

Ver. 14. *Let thy faire Cinthias praiſes* &c.] An alluſion to the poem written by Sir Walter, entitled *Cynthia*. See the Life of Spenſer. TODD.

Of heavenlie blis and everlasting praies;
Who first my Muse did lift out of the flore,
To sing his sweet delights in lowlie laies;
Bids me, most Noble Lady, to adore
His goodly image living evermore
In the divine resemblaunce of your face;
Which with your vertues ye embellish more,
And native beauty deck with heavenly grace:
For His, and for your owne especial sake,
Vouchsafe from him this token in good worth to take.

E. S.

To the most vertuous and beautifull Lady, the Lady Carew.

NE may I, without blot of endlesse blame,
You, fairest Lady, leave out of this place;

Ver. 9. *His goodly image* &c.] Henry Constable, in one of his manuscript Sonnets in my possession, addresses this Lady with a similar application to her deceased brother, the beloved and accomplished Sir Philip Sidney:

"Ladie, whome by reporte I only knowe,
"Yet knowe so well as I must thee adore;
"To honoure thee what need I seeke for more?
"Thou art *his sister* whom I honoured so.—
"Thy minde, all say, like to *thy brother* is; &c."

The same allusion is made by Henry Lok, in a Sonnet inscribed to this Lady at the end of his *Ecclesiastes paraphrased*, 1597. And indeed "who would not sing for Sidney?" Todd.

Ver. 14. *Vouchsafe from him*] It should be *me*. Church.

Ver. 2. *You, fairest Lady*, &c.] See the Life of Spenser. Todd.

But, with remembraunce of your gracious
Name,
(Wherewith that courtly garlond moſt ye
grace
And deck the world,) adorne theſe verſes baſe:
Not that theſe few lines can in them compriſe
Thoſe glorious ornaments of heavenly grace,
Wherewith ye triumph over feeble eyes
And in ſubdued harts do tyranyſe;
(For thereunto doth need a golden quill
And ſilver leaves, them rightly to deviſe;)
But to make humble preſent of good will:
Which, whenas timely meanes it purchaſe may,
In ampler wiſe itſelfe will forth diſplay.

E. S.

* *To all the gratious and beautifull Ladies in the Court.*

THE Chian Peincter, when he was requir'd
To pourtraict Venus in her perfect hew;
To make his worke more abſolute, deſir'd
Of all the faireſt Maides to have the vew.
Much more me needs, (to draw the ſemblant
trew
Of Beauties Queene, the worlds ſole won-
derment,)

* Henry Lok thus cloſes his collection of Sonnets, ſubjoined to his *Eccleſiaſtes paraphraſed*, 1597, with an addreſs *To the Honorable Ladies and Gentlewomen, attendants in the Court*; and another to his friends in general. TODD.

To sharpe my sence with sundry Beauties vew,
And steale from each some part of ornament.
If all the world to seeke I overwent,
A fairer crew yet no where could I see
Then that brave Court doth to mine eie present;
That the world's pride seemes gathered there to bee.
Of each a part I stole by cunning theft:
Forgive it me, faire Dames, sith lesse ye have not left.

E. S.

Ver. 7. *To* sharpe *my sence* &c.] Hence perhaps Milton's expression, "*sharpen'd* his visual ray," *Par. L.* B. iii. 620. TODD.

THE FIRST BOOK OF

THE FAERIE QUEENE

CONTAYNING

THE LEGEND OF THE KNIGHT OF THE RED CROSSE,
OR OF HOLINESSE.

LO! I, the man whoſe Muſe whylome did maſke,

I. 1. *Lo! I, the man* &c.] Spenſer opens his poem, and addreſſes his reader, after the manner of Virgil; if thoſe are Virgil's verſes prefixed to the *Æneid:* He ſeems to have thought them (if not genuine) yet deſerving his imitation; and of the ſame opinion ſeems Milton, who thus begins his *Paradiſe Regained.* I know not whether it be worth mentioning, that the learned Sandys, who tranſlated the firſt book of Virgil, plainly imitates our poet,

" Lo I, who whilom ſoftly-warbling plaid
" On oaten reeds ——"

It might be more worth our while to pay ſome regard to our poet's expreſſions. He ſays, *Am now enforſt,*—Who enforſt him? The Muſe, whoſe ſacred raptures and dictates he muſt neceſſarily follow, ἔνθεος καὶ κατεχόμενος, as Plato in *Io* expreſſes it? or his friend Sir Philip Sidney, whoſe requeſt was a command and an *enforcement?* One of Sir Philip Sidney's learning and character could eaſily prevail on ſo free a genius as Spenſer's, to try his talents in Epick poetry, and to celebrate either directly, or in ſome covert manner, their *renowmed* queen, and her no leſs *renowmed* courtiers: and to this gentle enforcement allude the verſes prefixed to the *Faerie Queene* by his friend W. L.

" So Spenſer was by Sidney's ſpeaches wonne
" To blaze her fame ——"

Having thus changed his oaten pipe for the trumpet's ſterner ſtrain, he purpoſes to ſing of " *knights and ladies gentle deeds.*" This is expreſſed after Arioſto, Canto 1. St. 1.

" Le donne, i cavalier, l' arme, gli amori,
" Le corteſie, l' audaci impreſe, io canto." UPTON.

As time her taught, in lowly ſhepheards weeds,
Am now enforſt, a farre unfitter taſke,
For trumpets ſterne to chaunge mine oaten reeds,
And ſing of Knights and Ladies gentle deeds;
Whoſe praiſes having ſlept in ſilence long,
Me, all too meane, the ſacred Muſe areeds
To blazon broade emongſt her learned throng:
Fierce warres and faithful loves ſhall moralize my ſong.

II.

Help then, O holy virgin, chiefe of nyne,

I. 2. ——— *in lowly ſhepheards weeds,*] Spenſer, about the age of 26, publiſhed his *Shepheards Calender* in 4to. 1579; eleven years before the firſt publication of the *Faerie Queene*. CHURCH.

I. 9. ——— *ſhall* moralize *my ſong.*] Mr. Warton has obſerved that, by the word *moralize*, Spenſer declares his deſign of writing an allegorical poem, as if he had ſaid; "though my ſubject conſiſt of *fierce warres* and *faithful loves*, yet under theſe ſhall be couched moral doctrine, and the precepts of virtue;" and that the poet ſtyles his *Faerie Queene* a *moràll lay* in his *Colin Clouts come home again*, v. 86.

Perhaps Spenſer adopted the expreſſion from the old poets. Thus in *The Maydens Croſſe rewe*, bl. l. 4to. Imp. by Rob. Wyer, without date, ſtanza the firſt:

"Janus Byfrons, amyddes January,
"With his froſty berde, and thycke loches rore,
"Began the colde calendas of February.
"Right than I thought, how longe me before,
"My mayſter Lydgate dyd applye him ſore
"*Fables* to fayne vnto *moralyte*,
"To ſhew the euyll theyr iniquyte." TODD.

II. 1. ——— *chiefe of nyne,*] This invocation is addreſſed to Clio. So, in vii. vii. 1, "*Thou greater Muſe.*" See too F. Q. iii. iii. 4, and vii. vi. 37. CHURCH.

Compare alſo F. Q. iv. ii. 10, and Statius, *Theb.* x. 630.

——— "Memor incipe, Clio,
"Sæcula te quoniam penes, et digeſta vetuſtas." UPTON.

Thy weaker novice to perform thy will;
Lay forth out of thine everlaſting ſcryne
The ántique rolles, which there lye hidden ſtill,
Of Faerie Knights, and fayreſt Tanaquill
Whom that moſt noble Briton Prince ſo long
Sought through the world, and ſuffered ſo much ill,
That I muſt rue his undeſerved wrong:
O, helpe thou my weake wit, and ſharpen my dull tong!

III.

And thou, moſt dreaded impe of higheſt Iove,
Faire Venus ſonne, that with thy cruell dart
At that good Knight ſo cunningly didſt rove,
That glorious fire it kindled in his hart;
Lay now thy deadly heben bowe apart,
And, with thy mother mylde, come to mine ayde;
Come, both; and with you bring triumphant Mart,

II. 3. ——— *thine everlaſting* ſcryne] An *eſcritore, deſk*, from the Latin *ſcrinium*. "*Scryn*, a *ſhrine*; anciently a *cheſt* or *cofer*:" Verſtegan. UPTON.

II. 7. ——— *and ſuffered ſo much ill,*] The poet ſhould have ſaid "*and* FOR WHOM *he ſuffered ſo much ill.*" T. WARTON.

III. 5. *Lay now thy deadly heben bowe apart,*] Tibullus, addreſſing himſelf to Cupid, ii. i. 81.

"Sancte, veni dapibus feſtis; ſed pone ſagittas,
"Et procul ardentes hinc procul abde faces."
JORTIN.

III. 7. *Come, both; and with you bring* &c.] This formulary

In loves and gentle iollities arraid,
After his murdrous ſpoyles and bloudie rage allayd.

IV.

And with them eke, O Goddeſſe heavenly bright,
Mirrour of grace and majeſtie divine,
Great ladie of the greateſt iſle, whoſe light
Like Phœbus lampe throughout the world doth ſhine,
Shed thy faire beames into my feeble eyne,
And raiſe my thoughtes, too humble and too vile,
To thinke of that true glorious type of thine,
The Argument of mine afflicted ſtile:

has been elegantly tranſplanted, by Spenſer's poetical ſon, into his *Allegro*:

" Haſte thee, Nymph, and *bring with thee*
" Jeſt, and youthful Jollity,
" Quips, &c." TODD.

III. 7. ——— *triumphant* Mart,] So the Italians, *Marte*, the god of war; and ſo too our poets: Fairfax, *Taſſ.* ii. 89.

" Thou proud deſpiſer of inconſtant *Marte*."

Chaucer, *Kn. Tale*, v. 2023.

" Nought was forgett the infortune of *Mart*."

And Lydgate, *Of the Troj. War*, B. ii.

" For aye of *Mart* doubtous is the cure." UPTON.

IV. 7. ——— *that true glorious type of thine*,] Una, or Truth. See F. Q. i. ii. ix. CHURCH.

IV. 8. ——— *mine* afflicted ſtile:] *Afflicted ſtile* means low and jejune, Ital. *Stilo affitto*. He calls Queen Eliſabeth the *argument of his ſtile*, as in iii. iv. 3. " Thee, O Queen, the *matter of my ſong*;" which ſeems expreſſed after Dante, *Purad. C.* i.

" Sarà ora materia del mio canto."

The which to heare vouchſafe, O deareſt Dread,
a while.

And this paſſage Milton too had in mind:

——————— " Thy name
" Shall be the copious matter of my ſong." UPTON.

IV. 9. ——————— *O deareſt* Dread,] The ſame expreſſion we meet with below, i. vi. 2. " *Una his dear* Dread," i. e. one whom he reverenced. And iii. ii. 30. " *ah my deareſt* Dread!" where he tranſlates Virg. Ceiris, v. 224. " *O nobis ſacrum* caput." Our elegant Prior, who often uſes Spenſer's expreſſions, addreſſes queen Anne in the words with which Spenſer addreſſed Q. Elizabeth,

" To thee, our *deareſt Dread*, to thee our ſofter king."

Milton, *Par. Loſt*, B. I. 406, uſes *dread* for deity.

" Next Chemos, th' obſcene *Dread* of Moab's ſons,"

i. e. the obſcene *god* of the Moabites. So in Samſon Agoniſtes, " Our living *Dread*," ver. 1673. In the ſame manner *Fear* is uſed in ſcripture. *Gen.* xxxi. 42. " Except the God of my father, the God of Abraham and the *Fear* of Iſrael," i. e. the God whom Iſrael fears. And v. 53. " And Jacob ſware by the *Fear* of his father Iſaac." Again, *Iſai.* viii. 12, 13. " Neither fear ye their *Fear* nor be afraid: ſanctify the Lord of hoſts himſelf, and let him be your *Fear*, and let him be your *Dread*."

UPTON.

CANTO I.

The Patron of true Holineſſe
Foule Errour doth defeate;
Hypocriſie, him to entrappe,
Doth to his home entreate.

I.

A GENTLE Knight was pricking on the plaine,

I. 1. ——— *was* pricking *on the plaine,*] The poet haſtens into the midſt of things, and deſcribes the Red-croſſe Knight, St. George, the tutelary ſaint of England (whoſe name and lineage is more particularly mentioned below, x. 65) already entered on his adventure, being ſent by the Faerie Queene at the requeſt of Una, a king's daughter, to ſlay a monſtrous dragon, which, according to the legend, harraſſed her father's kingdom.——That expreſſion "*pricking* on the plaine," means always riding in career by pricking or ſpurring the horſe: but I muſt acknowledge this interpretation carries with it no ſmall inaccuracies; for the Lady, who attends upon a ſlow aſs, *rides him fair beſide.* Shall we apologize for our poet as for painters, who uſually draw their knights in full career, notwithſtanding any ſubſequent improprieties? or ſhall we look for another explanation? ſhall we ſay that "*pricking* on the plaine," means no more than *riding* on the plain, without any reference to the manner, whether ſlow or faſt? or rather ſhall we aſſign ſome other meaning to the paſſage, as it ſtands here? *Pricking* then may ſuggeſt the ſame idea in our knight's action, as that of the horſeman recorded by Varius in Macrobius, L. vi. 2. where the verſes are not altogether printed according to the following reading of them:

" Quem non ille finit lentæ moderator habenæ
" Qua velit ire, ſed anguſto prius orbe coërcens
" Inſultare docet campis, fingitque morando."

What adds ſome degree of plauſibility to this notion is, that the Knight is deſcribed curbing in his horſe at the ſame time that he thus pricks along, to which curb the generous animal unwillingly ſubmits;

Ycladd in mightie armes and ſilver ſhielde,
Wherein old dints of deepe woundes did remaine,
The cruel markes of many' a bloody fielde;
Yet armes till that time did he never wield:
His angry ſteede did chide his foming bitt,
As much diſdayning to the curbe to yield:
Full iolly knight he ſeemd, and faire did ſitt,
As one for knightly giuſts and fierce encounters fitt.

" His angry ſteede did chide his foming bitt,
" As much diſdayning to the curbe to yield."

In this ſenſe then (which more literally ſuits with the ſober Lady and her ſlow beaſt) "*pricking* on the plaine" means here the Knight's ſpurring his horſe to bring him to order, to teach him proudly to pace on the plain. Virg. *Georg.* iii. 195.

" Inſultare ſolo, et greſſus glomerare ſuperbos." UPTON.

I. 2. ——————*and ſilver ſhielde*,] Hardyng, from Nennius, ſays in his Chronicle, printed in 1543, that, when Joſeph of Arimathea converted Arviragus, he

—————" gave hym then a *ſhilde of ſilver* white,
" A croſſe endlong and overtwart full perfecte:
" Theſe armes were uſed through all Britain
" For a common ſigne eche manne to know his nacion
" From enemies; which now we call certain
" *Saiuct Georges* armes." CHURCH.

I. 3. *Full* iolly *knight*] Handſome. Fr. *Joli*. Chaucer, as Mr. Church has remarked, applies the epithet to a *head of hair*, p. 26. edit. Urr. But the word, applied to perſon, appears to have been familiar; as in the *Rom. of the Roſe*, v. 7455. edit. Urr.

" And of the daunce *Jolie* Robin;"

which in the original, as Mr. Tyrrwhitt points out, is " De la danſe le *beau* Robin." This phraſe has been given to Robin Hood: See the ſong, " Hey *Jolly Robin*," Ritſon's Rob. Hood, vol. ii. 209. Cotgrave's tranſlation of *joli*, I ſhould add, minutely paints a hero of romance, viz. " gay, trim, fine, gallant, neat, handſome, feat, well-faſhioned, minion, compt, polite." TODD.

II.

And on his breſt a bloodie croſſe he bore,
The deare remembrance of his dying Lord,
For whoſe ſweete ſake that glorious badge he wore,
And dead, as living ever, him ador'd:
Upon his ſhield the like was alſo ſcor'd,

II. 1. *And on his breſt a bloodie croſſe he bore,*] It may be curious to obſerve that, in "Certayne Statutes and Ordenaunces of Warre, made by kynge Henry the viii. bl. l. Empr. by R. Pynſon, 1513," is the following order reſpecting the *red croſs:*

"*For them that bere nat a bonde, or a* CROSSE OF SEYNT GEORGE. Alſo that euery man goynge in oſtynge or batayle, of what eſtate condycyon or nacyon he be, of ye kynges partie and hoſte, except he be a buſhop or offycer of armes, *bere a croſſe of ſeynt George*, ſuffyſaunt and large, vpon the payne that if he be wounded or ſlayne in the defaute therof he that ſo woundeth or ſleeth hym ſhall bere noo payne therfore. And if he for any cauſe paſſe the bondes of the felde that THEN *he bere openly a croſſe of ſeynt george* with his capitaynes conyſaunce, vpon payne to be empryſoned and punyſhed at the kynges wyll." TODD.

II. 4. The firſt and ſecond editions give the line thus:

"*And dead as living ever him ador'd:*"

The editions of 1609, 1611, and of Hughes, include *as living* in a parentheſis; the edition of 1751, between two commas. Either ſtopping greatly alters the ſenſe. Spenſer, I think, would have pointed the line as we have given it. He plainly alludes to *Rev.* i. 18. "I am he that liveth, and was dead; and behold I am alive for evermore." CHURCH.

I have admitted Mr. Church's judicious punctuation into the text. Upton, it ſhould be obſerved, includes *as living* between two commas; Tonſon's edition of 1758, in a parentheſis. Later editions follow Upton. TODD.

II. 5. *Upon his ſhield the like was alſo* ſcor'd,] Fairfax in his moſt elegant tranſlation of Taſſo, xvii. 58. has the ſame expreſſion,

"The mightie ſhielde all *ſcored* full they view
"Of pictures faire ——" UPTON.

For ſoveraine hope, which in his helpe he had.
Right, faithfull, true he was in deede and word;
But of his cheere did ſeeme too ſolemne ſad;
Yet nothing did he dread, but ever was ydrad.

III.

Upon a great adventure he was bond,
That greateſt Gloriana to him gave,
(That greateſt glorious queene of Faery lond,)
To winne him worſhippe, and her grace to have,
Which of all earthly thinges he moſt did crave:
And ever, as he rode, his hart did earne
To prove his puiſſance in battell brave
Upon his foe, and his new force to learne;
Upon his foe, a Dragon horrible and ſtearne.

II. 8. —— *of his* cheere] *Countenance.* So, in *Thirteen moſt pleaſaunt and delectable Queſtions, entituled a diſport &c. by* Iohn Boccace, *and engliſhed by* H. G. 12mo. 1587. "A gentlewoman of *cheere* very milde, that was named Grace." Queſt. xi. TODD.

Ibid. —— *ſolemne* ſad;] *Sad,* as Mr. Warton has obſerved, did not always imply ſorrow, but gravity of countenance and deportment. And where ſhall we find a more beautiful application of the word in this latter ſenſe, than in Spenſer's own deſcription of his bride, *Epithal.* v. 234.

"But her *ſad* eyes, ſtill faſtned on the ground,
"Are governed with goodly modeſty,
"That ſuffers not one look to glaunce awry."

This is a picture which vies with that of the penſive nun, the "*ſad* virgin" of Milton. See *Il Penſ.* v. 43, and v. 103. Spenſer uſes the ſame combination, as in the preſent inſtance, to deſcribe a thoughtful lady, F. Q. ii. ix. 36: "Somwhat *ſad* and *ſolemne* eke in ſight." TODD.

IV.

A lovely Ladie rode him faire beſide,
Upon a lowly aſſe more white then ſnow;
Yet ſhe much whiter; but the ſame did hide
Under a vele, that wimpled was full low;
And over all a blacke ſtole ſhee did throw:
As one that inly mourned, ſo was ſhe ſad,
And heavie ſate upon her palfrey ſlow;
Seemed in heart ſome hidden care ſhe had;
And by her in a line a milke-white lambe ſhe lad.

V.

So pure and innocent, as that ſame lambe,
She was in life and every vertuous lore;
And by deſcent from royall lynage came
Of ancient kinges and queenes, that had of yore

IV. 4. *Under a* vele, *that wimpled was full low;*] A veil *plaited.* But the veil and the wimple were two different articles in the dreſs of a nun. Thus Lydgate, in deſcribing the Abbeſſe, in *the Daunce of Macchabre:*

"Your *veile*, your *wimple* paſſing great riches." T. WARTON.

The participle *wimpled* is uſed by Chaucer in his deſcription of the Wife of Bath, 472.

"Upon an ambler eſily ſhe ſatte
"All *wimpled* well:"

That is, ſays the Gloſſary, "*covered, wrapped up in a wimple.*" See alſo Gloſſ. to G. Douglas's Virgil. UPTON.

IV. 5. ——————*ſhe did throw:*] All the editions here place a comma only, and a colon after *mourn'd.* But the adverb *inly* ſhows that the beginning of the ſixth line belongs not at all to the circumſtance of Una's dreſs. CHURCH.

V. 1. *So pure* and *innocent,*] So I read, from the firſt quarto, with Upton, Church, and Tonſon's ed. 1758. Dr. Johnſon follows the ſecond and ſeveral ſubſequent editions, "*an* innocent;" citing this paſſage in his *Dict.* to illuſtrate *innocent* as a ſubſtantive. But the original reading, as Mr. Upton obſerves, is more ſcriptural; and thus alſo Belphœbe is deſcribed, F. Q. iii. vi. 3. "*Pure and unſpotted.*" TODD.

Their ſcepters ſtretcht from eaſt to weſterne ſhore,
And all the world in their ſubjection held;
Till that infernal Feend with foule uprore
Forwaſted all their land, and them expeld;
Whom to avenge, ſhe had this Knight from far compeld.

VI.

Behind her farre away a Dwarfe did lag,
That laſie ſeemd, in being ever laſt,
Or wearied with bearing of her bag
Of needments at his backe. Thus as they paſt,
The day with cloudes was ſuddeine overcaſt,
And angry Ioue an hideous storme of raine
Did poure into his lemans lap ſo faſt,
That everie wight to ſhrowd it did conſtrain;
And this faire couple eke to ſhroud themſelves were fain.

VII.

Enforſt to ſeeke ſome covert nigh at hand,
A ſhadie grove not farr away they ſpide,
That promiſt ayde the tempeſt to withſtand;
Whoſe loftie trees, yclad with ſommers pride,

VI. 7. *Did poure into his lemans lap ſo faſt,*] Lucret. i. 251.
——— " pereunt imbres, ubi eos pater Æther
" In gremium matris Terrai præcipitavit."
And Virgil, *Georg.* ii. 325.
" Tum pater omnipotens fecundis imbribus Æther
" Conjugis in gremium lætæ deſcendit." JORTIN.

VI. 9. ——— *were* fain.] *Glad*, uſed by Chaucer, p. 139. edit. Urr. So, in *Pſ.* lxxi. 21. " My lips will be *fain* when I ſing unto thee." CHURCH.

Did ſpred ſo broad, that heavens light did hide,
Not perceable with power of any ſtarr:
And all within were pathes and alleies wide,
With footing worne, and leading inward farr:
Faire harbour that them ſeems; ſo in they entred ar.

VIII.

And ſoorth they paſſe, with pleaſure forward led,
Ioying to heare the birdes ſweete harmony,
Which, therein ſhrouded from the tempeſt dred,

VII. 5. *Did ſpred ſo broad*, that *heavens light did hide*,
Not perceable with power of any ſtarr:] In Hughes's editions the firſt of theſe lines is printed, but without authority,
"Did ſpread ſo broad, *they* heaven's light did hide."
Inſtances of *they* omitted, the reader may ſee in F. Q. ii. xi. 1, i. xi. 9. "Not perceable with power of any ſtarr," is literally almoſt from Statius, x. 85.
——— "Nulli penetrabilis aſtro
"Lucus iners —" UPTON.

VII. 6. *Not perceable with power of any ſtarr*:] It was an ancient ſuperſtition that ſtars had a malign influence on trees. Hence Milton, in *Arcades*,
"Under the ſhady roof
"Of branching elm, *ſtar-proof*."
And in the ſame poem,
"And heal the harms of thwarting thunder blue,
"Or what the croſs dire-looking planet ſmites."
Where *dire-looking* is drawn from the aſtrological term, *malign aſpect*. T. WARTON.

VIII. 3. ——— *from* the tempeſt dred,] *i. e.* from the dreadful or dreaded tempeſt. Chaucer uſes *drad*, and *dred*, for *dreaded*, *feared*. So our poet above, St. 2. *ydrad*; and below, St. 38.
"And forth he cald out of deep darkneſs *dred*."
Again, iii. viii. 83.
"Herſelfe not ſaved yet from daunger *dred*."

Seemd in their ſong to ſcorne the cruell ſky.
Much can they praiſe the trees ſo ſtraight and hy,

And in ſeveral other paſſages: which I the rather mention, becauſe ſome editors take *dred* for a ſubſtantive, and print it *the tempeſt's dred*. But the two old quartos of the beſt authority give it as I have printed it. UPTON.

VIII. 5. *Much can they praiſe* ——] The reader will find this expreſſion very often, *Much can they praiſe*—i. e. *Much they praiſed*. It is often uſed thus in Chaucer, and much oftener in G. Douglaſs, the tranſlator of Virgil. The Greeks and Latins have exactly the ſame idiom. UPTON.

Ibid. *Much can they praiſe the trees* &c.] Ovid, Seneca, Lucan, Statius, and Claudian, have all left us a deſcription of trees; but Spenſer, in this before us, ſeems more immediately to have had his favourite Chaucer in his eye; he has, however, much improved upon the brevity and ſimplicity of our ancient bard. See the *Aſſemb. of Fowles*, v. 176.

" The bilder oke, and eke the hardie aſhe,
" The piller elme, the coffir unto caraine,
" The boxe pipe-tree, the holme to whippis laſhe,
" The ſailing firre, the cipres death to plaine,
" The ſhooter ewe, the aſpe for ſhaftis plaine,
" The olive of peace, and eke the dronken vine
" The victor palme, the laurer to divine."

In Chaucer's *Complaint of the Blacke Knight*, we meet with another deſcription of trees, from which Spenſer ſeems alſo to have drawn one or two circumſtances.

" The mirre alſo that wepith ever' of kinde
" The cedris hie, as upright as a line."

Spenſer, perhaps, in having given us this minute and particular enumeration of various trees, has incurred a ſmaller ſhare of cenſure than ſome of the Roman authors mentioned above. In ſome of them, indeed, ſuch a deſcription will be found ſuperfluous and impertinent; but, upon this occaſion, it is highly conſiſtent, and, indeed, expedient, that the poet ſhould dwell, for ſome time, on the beauty of this grove, in deſcribing its variety of trees, as that circumſtance tends to draw the Red-croſs Knight and his companion farther and farther into the ſhade, 'till at length they are imperceptibly invited to the cave of Error, which ſtood in the thickeſt part of it: in ſhort, this deſcription is ſo far from being puerile, or ill-placed, that it ſerves to improve, and help out, the allegory. But notwith-

The ſayling pine; the cedar proud and tall;
The vine-propp elme; the poplar never dry;
The builder oake, ſole king of forreſts all;
The aſpine good for ſtaves; the cypreſſe funerall;

IX.

The laurell, meed of mightie conquerours
And poets ſage; the firre that weepeth ſtill;
The willow, worne of forlorne paramours;
The eugh, obedient to the benders will;

ſtanding this may be affirmed, in commendation of Spenſer, yet I am apt to think, that the impropriety of introducing ſuch a deſcription, would not have appeared a ſufficient reaſon to our poet, why he ſhould not have admitted it; for his judgement was ſo greatly overwhelmed by his imagination, that he could never neglect the opportunity of a good deſcription, whenever it preſented itſelf. T. WARTON.

VIII. 7. *The vine-propp elme;*] *i. e.* the elm that props up and ſupports the vine. Claud. *de Rapt. Proſ.* ii. 111.

——— "hîc pampinus induit ulmos." UPTON.

IX. 1. *The laurell, meed* &c.] Statius, *Achil.* i. 15.

——— "Cui geminæ florent vatumque ducumque
"Certatim laurus." UPTON.

IX. 3. *The willow, worne of forlorne paramours;*] This circumſtance is the ſubject of ſeveral old Engliſh ballads. See Percy's *Reliques of Anc. Poetry*, vol. i. B. ii. S. viii, and vol. iii. B. i. S. ix. I will add a ſtanza from another, little known, which occurs in *The Muſes Gardin for Delights*, 1610. An aged lover addreſſes a *forſaken one:*

"Thy *wearing willow* doth imply,
"That thou art happier far than I;
"For *once* thou wert where thou wouldſt be,
"Though *now* thou wear'ſt the willow tree.
"O willow, willow, &c." TODD.

IX. 4. *The eugh, obedient to the bender's will;*] Virg. *Georg.* ii. 448. "Iturææos taxi torquentur in arcus."——Chaucer, in the *Aſſemble of Foules*, v. 18. p. 415, Urry's edit. has "*the* ſhortir *ewe*," which is an error for *ſhootir:* As he ſays *builder oake*, *i. e.* the oak good for building; ſo *the ſhootir ewe. i. e.* the yew-tree good to make bows for ſhooting: and thus Fairfax, in his elegant tranſlation of Taſſo, iii. 76. "*The ſhewter eugh.*" UPTON.

The birch for ſhaftes; the ſallow for the mill;
The mirrhe ſweete-bleeding in the bitter wound;
The warlike beech; the aſh for nothing ill;
The fruitfull olive; and the platane round;
The carver holme; the maple ſeeldom inward ſound.

X.

Led with delight, they thus beguile the way,
Untill the bluſtring ſtorme is overblowne;
When, weening to returne whence they did ſtray,
They cannot finde that path, which firſt was ſhowne,
But wander too and fro in waies unknowne,
Furtheſt from end then, when they neareſt weene,

IX. 6. *The mirrhe, ſweete-bleeding in the bitter wound;*] I ſhall offer the reader two interpretations of this verſe: Firſt, the myrrhe that affords its odorous gums, which ſurgeons uſe in dreſſing of wounds. The ſecond, the myrrhe that diſtils a ſweet gum from its wounded bark; or, as Milton expreſſes it, *weeps odorous gums and balms.* Thus Ovid *Met.* x. 500, who relates the fable of *Myrrha*, and of her transformation,

"Flet tamen, et tepidæ manant ex arbore guttæ."

UPTON.

IX. 7. *The warlike beech;*] The epithet *warlike* is added, perhaps, becauſe their war-chariots were made of beech. Φηγὸς ἄξων, Hom. *Il.* i. 838. *fagina axis*, Virg. *Georg.* iii. 173. The buckler too was made ſometimes with this wood, as Pliny informs us, *Nat. Hiſt.* vi. 49. Whether the ſtaves of their ſpears were made of beech in our poet's time or before I know not: but he ſays above, *the aſpine good for ſtaves*; ſo that poetical elegance requires a different explanation. UPTON.

That makes them doubt their wits be not
their owne:
So many pathes, ſo many turnings ſeene,
That, which of them to take, in diverſe doubt
they been.

XI.

At laſt reſolving forward ſtill to fare,
Till that ſome end they finde, or in or out,
That path they take, that beaten ſeemd moſt
bare,
And like to lead the labyrinth about;
Which when by tract they hunted had
throughout,
At length it brought them to a hollowe cave,
Amid the thickeſt woods. The Champion ſtout
Eftſoones diſmounted from his courſer brave,
And to the Dwarfe a while his needleſſe ſpere
he gave.

XII.

"Be well aware," quoth then that Ladie milde,
"Leaſt ſuddaine miſchiefe ye too raſh pro-
voke:
"The danger hid, the place unknowne and
wilde,

XI. 9. ——— *his needleſſe ſpere*] The ſpear was never uſed but on horſeback; ſee F. Q. ii. iii. 3; except in caſes of neceſſity, as in F. Q. ii. viii. 34, and 36. CHURCH.

XII. 3. *The danger hid, the place unknowne and wilde*
Breedes dreadful doubts: oft fire is without ſmoke,
And peril without ſhow: therefore your hardy *ſtroke*
Sir knight with-holde,] Horat. L. ii. Od. 1.

Breedes dreadfull doubts: oft fire is without ſmoke,
And perill without ſhow: therefore your ſtroke,
Sir Knight, with-hold, till further tryall made."
" Ah Ladie," ſayd he, " ſhame were to revoke
The forward footing for an hidden ſhade:
Vertue gives her ſelfe light through darkneſſe for to wade."

XIII.

" Yea but," quoth ſhe, " the perill of this place
I better wot then you: Though nowe too late
To wiſh you backe returne with foule diſgrace,
Yet wiſedome warnes, whileſt foot is in the gate,
To ſtay the ſteppe, ere forced to retrate.

" Periculoſæ plenum opus aleæ
" Tractas, et incedis per ignes
" Subpoſitos cineri doloſo."

Spenſer, amongſt the faults eſcaped in the print, ordered *hardy* to be blotted out: the reaſon is manifeſt. As to the laſt verſe in this ſtanza, " Vertue gives herſelfe light through darkneſſe for to wade," Milton had the ſame beautiful idea in his mind, and perhaps this paſſage, when he wrote the following in *Comus;*

" Virtue could ſee to do what virtue would
" By her own radiant light, though ſun and moon
" Were in the flat ſea ſunk." UPTON.

XIII. 2. *I better wot then you:*] I place here a colon after *you*, with the folio of 1609 and moſt ſubſequent editions. The ſenſe thus ſeems to be much improved. Upton, with the two firſt editions, places only a comma after *you*. TODD.

This is the wandring wood, this *Errours den*,
A monſter vile, whom God and man does hate:

XIII. 6. *This is the wandring wood, this Errours den:*
A monſter vile,] Errour's den is imagined from the den of the monſter Echidna, in Heſiod, Θεογ. v. 301.

——— ὑπὸ κεύθεσι γαίης·
Ενθα δέ οἱ σπέος ἐστὶ κάτω κοίλῃ ὑπὸ πέτρῃ
Τηλοῦ ἀπ' ἀθανάτων τε θεῶν θνητῶν τ' ἀνθρώπων.

The very form alſo of this Echidna, half woman and half ſerpent, gave perhaps Spenſer the firſt hint thus to image this vile monſter:

" Halfe like a ſerpent, horribly diſplaide,
" But th' other halfe did womans ſhape retaine,
" Moſt lothſom, filthie, foul, and full of vile diſdaine."

Theſe adjectives have the ſame force here, and elegance, as thoſe in Heſiod, Δεινόν τε, μέγαν τε, ποικίλον, ὠμηστήν, or as the following in Virgil, " Monſtrum horrendum, informe, ingens." Let me add that the pauſe of the verſes, and the iteration of the letters, are not without their beauties:—" *full of vile diſdaine,*" *i. e.* ſuch as would fill a man full of vile diſdain: not what is in her, but what ſhe occaſions in you. Vida thus paints the infernal ſpirits,

" Pube tenus hominum facies; verum hiſpida in anguem
" Deſinit ingenti ſinuata volumina caudâ."

The tail of Errour was *pointed with mortal ſting*; this our poet very finely takes from *Revel.* ix. 7. where the locuſts are deſcribed with human faces, the hair of women, with tails like unto ſcorpions, *and there were ſtings in their tails.* When Milton drew his picture of Sin, he was not a little indebted to Spenſer. Let me add what Dio writes of the monſter on the Lybic ocean, (Λιβυκὸς Μῦθος, Orat. V.) τὸ μὲν πρόσωπον γυναικεῖον —ᾗ τὸ κάτω πᾶν ὄφις. It is very plain to me that Spenſer had Dante in view likewiſe. *Inferno,* C. xvii.

" Ecco la fiera con la coda aguzza ——
" E quella ſozza imagine di froda
" Sen' venne; e arrivò la teſta e'l buſto;
" Ma'n ſu la riva non traſſe la coda.
" La faccia ſua era faccia d' huom giuſto,
" Tanto benigna avea di fuor la pelle;
" E d'un ſerpente tutto l' altro fuſto." UPTON.

Romance delights in the exhibition of theſe heterogeneous perſonages. Thus Meluſine is painted. " Quand Raymondin

Therefore I read beware." "Fly, fly," quoth then
The fearefull Dwarfe; "this is no place for living men."

XIV.

But, full of fire and greedy hardiment,
The youthfull Knight could not for ought be ſtaide;
But forth unto the darkſom hole he went,
And looked in: his gliſtring armor made
A litle glooming light, much like a ſhade;
By which he ſaw the ugly monſter plaine,
Halfe like a ſerpent horribly diſplaide,
But th'other halfe did womans ſhape retaine,
Moſt lothſom, filthie, foule, and full of vile diſdaine.

XV.

And, as ſhe lay upon the durtie ground,
Her huge long taile her den all overſpred,
Yet was in knots and many boughtes upwound,
Pointed with mortall ſting: Of her there bred

eut veu Meluſine qui eſtoit en la cuue iuſques au nombril en figure de femme et peignoit ſes cheueux, et *du nombril en bas en figure de la queue d'vn ſerpent groſſe* comme une quaque à haranc & fort longue, &c." *Hiſt. de Meluſine*, nouv. impr. Troyes, 1625. TODD.

XV. 3. *Yet was in knots and many* boughtes *upwound,*
Pointed with mortall ſting:] Many *boughts, i. e.* many circular folds, as Milton paraphraſes it, "*In many a ſcaly fold—*" What follows, *pointed with mortal ſting*, is imitated likewiſe by Milton,

A thouſand yong ones, which ſhe dayly fed,
Sucking upon her poiſnous dugs; each one
Of ſundrie ſhapes, yet all ill-favored:
Soone as that uncouth light upon them ſhone,
Into her mouth they crept, and ſuddain all were gone.

XVI.

Their dam upſtart out of her den effraide,
And ruſhed forth, hurling her hideous taile
About her curſed head; whoſe folds diſplaid
Were ſtretcht now forth at length without entraile.
She lookt about, and ſeeing one in mayle,
Armed to point, ſought backe to turne againe;
For light ſhe hated as the deadly bale,

——— "a ſerpent arm'd
"With mortal ſting."

Revel. ix. 10. "And they had tails like unto ſcorpions, and there were ſtings in their tails." So Dante:

"Nel vano tutta ſua coda guizzava
"Torcendo 'n ſu la venenoſa forca,
"Ch' à guiſa di ſcorpion la punta armava." UPTON.

XV. 7. *Of ſundrie* ſhapes,] So it is in the two firſt quartos. Church reads, with the folios, *ſhape*. I retain, with Upton, the original reading. TODD.

XVI. 1. *Their dam* upſtart] For *upſtarted*. Again, i. ii. 5. So Chaucer, p. 11. edit. Urr.

"Therewith the fire of Ieloſie *upſtert*
"Within his breſt, &c."

And Fairfax, B. vi. ſt. 41.

"But they (great maſters of wars dreadfull art)
"Pluckt forth their ſwords, and ſoon from earth *upſtart*." CHURCH.

XVI. 4. ——— *without entraile.*] That is, *untwiſted*. See F. Q. ii. iii. 27. CHURCH.

XVI. 7. ——— *the deadly* bale,] *Bale* is here uſed literally for *poiſon*, its genuine ſignification. T. WARTON.

Ay wont in deſert darknes to remaine,
Where plain none might her ſee, nor ſhe ſee any plaine.

XVII.

Which when the valiant Elfe perceiv'd, he lept
As lyon fierce upon the flying pray,
And with his trenchand blade her boldly kept
From turning backe, and forced her to ſtay:
Therewith enrag'd ſhe loudly gan to bray,
And turning fierce her ſpeckled taile advaunſt,
Threatning her angrie ſting, him to diſmay;
Who, nought aghaſt, his mightie hand enhaunſt;
The ſtroke down from her head unto her ſhoulder glaunſt.

XVII. 1. *Which when the valiant Elfe perceiv'd, he lept*
As lyon fierce upon the flying pray,] The knight intercepts the retreat of Errour into her den. Our poet tranſlates Homer, *Il. i.* 297. Ὡς δὲ λέων ἐπόρουσε. UPTON.

The phraſe is not perhaps uncommon in romance. Thus, in *Bevis of Hampton:*

" When Bevis heard that treaſon,
" *Vp he leapt like a lyon.*" TODD.

XVII. 3. ——— *his* trenchand *blade*] Fr. Trancher, *cutting.* So Fairfax, B. x. ſt. 52. " his broad and *trenchant* ſword." CHURCH.

XVII. 6. *And turning fierce her* ſpeckled *taile*] So Dante:

" Lo doſſo, e'l petto, ed amenduo le coſte
" Dipinte avea di nodi e di rotelle."

The metaphor is plain, *ſpotted,* infamous, ſcandalous, &c. Hor. *Od.* iv. v. 22.

" Mos & lex *maculoſum* edomuit neſas." UPTON.

XVIII.

Much daunted with that dint her ſence was dazd;
Yet kindling rage her ſelfe ſhe gathered round,
And all attonce her beaſtly bodie raizd
With doubled forces high above the ground:
Tho, wrapping up her wrethed ſterne arownd,
Lept fierce upon his ſhield, and her huge traine
All ſuddenly about his body wound,
That hand or foot to ſtirr he ſtrove in vaine.
God helpe the man ſo wrapt in Errours endleſſe traine!

XVIII. 5. *Tho, wrapping up her wrethed* ſterne *arownd,*] *i. e.* Then wrapping all around her wreathed *tail.* Fairfax, in his tranſlation of *Taſſo*, xv. 50, uſes it for the tail of a lion:

" His *ſterne* his back oft ſmote his rage to whet."

UPTON.

XVIII. 6. ——— *and her huge* traine
All ſuddenly about his body wound,
That hand or foot to ſtirr he ſtrove in vaine,
God helpe the man ſo wrapt in Errours endleſſe traine!]

Traine in the former verſe ſignifies tail; in the latter, deceit. For it is contrary to the laws of *good* rhyme to make the ſame word with the ſame ſignification to rhyme to itſelf: nay, *good* rhymes require even different words. And here ſo obvious a reading occurs, that I am almoſt perſuaded Spenſer wrote,

" God help the man ſo wrapt in Errours endleſſe *chaine.*"

Pſ. lxxiii. 6. " Pride compaſſeth them about as a *chain.*" In the book of Common Prayer, " Though we be tied and bound with the *chain* of our ſins." So, in F. Q. i. ii. 4.

" Have knit themſelves in Venus ſhamefull *chaine,*"

Again, ii. i. 54.

" In *chains* of luſt and lewde deſyres ybound."

Iſ. lviii. 6. " To looſe the bands of wickedneſs." So, in F. Q. i. i. 19.

" That ſoon to looſe her wicked bands did her conſtraine."

XIX.

His Lady, ſad to ſee his ſore conſtraint,
Cride out, "Now, now, Sir Knight, ſhew what ye bee;
Add faith unto your force, and be not faint;
Strangle her, els ſhe ſure will ſtrangle thee."
That when he heard, in great perplexitie,
His gall did grate for griefe and high diſdaine;
And, knitting all his force, got one hand free,
Wherewith he grypt her gorge with ſo great paine,
That ſoone to looſe her wicked bands did her conſtraine.

XX.

Therewith ſhe ſpewd out of her filthie maw
A floud of poyſon horrible and blacke,

And, i. viii. 1.

—— "To ſinful bands made thrall."

Plato *de Repub.* L. vii. Σκόπει δὴ ἀυτῶν λύσιν τε καὶ ἴασιν τῶν τε δισμῶν καὶ τῆς ἀφροσύνης.—Spenſer is a great imitator of Scripture expreſſions: and the metaphor is ſo proper, that I am apt to believe that the printer's roving eye was caught with the word above; which errour is frequently erred in this book. However, we leave both our interpretation and correction to the reader's conſideration. UPTON.

XX. 1. *Therewith* &c.] Our poet paints very ſtrongly here, as he does alſo in this book, C. viii. 47, 48, where he deſcribes Dueſſa. Longinus would have blamed him for it. JORTIN.

If the reader is offended with theſe odious images, let him remember that, as Errour is deteſtable, ſo the poet ſhould paint her thus deteſtably odious and loathſome, eſpecially if his allegory led him to it: Now our poet's alluſion in this ſtanza is to *Rev.* xvi. 13. where "*unclean* ſpirits come out of the mouth" of Errour and Impoſture, "like frogs." UPTON.

Full of great lumps of fleſh and gobbets raw,
Which ſtunck ſo vildly, that it forſt him ſlacke
His graſping hold, and from her turne him backe:
Her vomit full of bookes and papers was,
With loathly frogs and toades, which eyes did lacke,
And creeping ſought way in the weedy gras:
Her filthie parbreake all the place defiled has.

XXI.

As when old father Nilus gins to ſwell

XX. 4. *Which ſtunck ſo vildly*, &c.] So, in the Romance of *Valentine and Orſon*, the dragon and Valentine are thus deſcribed: "The beaſt, not able any more to flye, beheld him with a cruel countenance, *caſting out of her mouth nothing but ſtinking vapours.*" Engl. edit, chap. 45, TODD.

XX. 9. *Her filthie* parbreake] *Parbreake* is *vomit*. Thus, in Skelton's poem againſt the Scots, *Poems* edit. 1736, p. 86.

"And virulently dyſgorged,
"As though ye wold *parbrake.*"

And, in the old tranſlation of the Bible, edit. 1569. *Prov.* xxv. 16. "If thou findeſt honey, eate ſo much as is ſufficient for thee, leſt thou be ouer full, and *perbrake* it out agayne."
TODD.

XXI. 1. *As when old father Nilus* &c.] Spenſer rightly calls the Nile *father*. *Pater* is an appellation common to all rivers, but more particularly to the Nile, as Broukhuſius has obſerved on Tibullus, i. viii. 23, and many before him.
JORTIN.

Spenſer here plainly alludes to the etymology, which the Greek ſcholiaſts give of the Nile: he is called Nile, becauſe *his fattie waves* doe fertile ſlime outwell, ΝΕΙΑΟΣ παρὰ τὸ ΝΕΑΝ, ἤτοι ἰπαυσίαν, ἄγειν ΙΑΤΝ, ſays Euſtathius on Dionyſ. Περιηγ. v. 228. To this etymology Nonnus alludes, *Dionyſ.* L. iii. p. 100. And the ſame alluſion we have in Heliodorus, L. ix. I fancy Spenſer had him in his eye.—Hiſtorians as well as poets relate, and both on equal credit, that, after the inundation of the Nile, various kinds of creatures are bred, by an equivocal generation, from the mud and heat of the ſun. UPTON.

With timely pride above the Aegyptian vale,
His fattie waves doe fertile ſlime outwell,
And overflow each plaine and lowly dale:
But, when his later ſpring gins to avale,
Huge heapes of mudd he leaves, wherin there breed
Ten thouſand kindes of creatures, partly male
And partly femall, of his fruitful ſeed;
Such ugly monſtrous ſhapes elſwhere may no man reed.

XXII.

The ſame ſo ſore annoyed has the Knight,
That, wel-nigh choked with the deadly ſtinke,
His forces faile, ne can no lenger fight.
Whoſe corage when the Feend perceivd to ſhrinke,
She poured forth out of her helliſh ſinke
Her fruitfull curſed ſpawne of ſerpents ſmall,
(Deformed monſters, fowle, and blacke as inke,)
Which ſwarming all about his legs did crall,
And him encombred ſore, but could not hurt at all.

XXI. 5. *But, when his later* ſpring *gins to* avale,] Spenſer corrected this verſe himſelf among the errata of the preſs. To *avale* is to *abate*, to *ſink down*, Ital. *avallare*. Spenſer uſes Dante's expreſſion, *Infern.* C. xxxiv.

" Vengon di là, ove 'l *Nilo* s' *avvalla.*"

Here the meaning is, when the ſpring tide at the turn begins to lower and abate. UPTON.

XXIII.

As gentle ſhepheard in ſweete eventide,
When ruddy Phebus gins to welke in weſt,
High on an hill, his flocke to vewen wide,
Markes which doe byte their haſty ſupper beſt;
A cloud of cumbrous gnattes doe him moleſt,
All ſtriving to infixe their feeble ſtinges,
That from their noyance he nowhere can reſt;
But with his clowniſh hands their tender wings
He bruſheth oft, and oft doth mar their murmurings.

XXIV.

Thus ill beſtedd, and fearefull more of ſhame
Then of the certeine perill he ſtood in,
Halfe furious unto his foe he came,

XXIII. 1. *As gentle ſhepheard* &c.] Vida in his art of poetry, Lib. ii. v. 282. allowes you to take your images from ſmall and little things; he has no quarrel with you for comparing your heros to ants or bees; but *gnats* or *flies* offend him mightily. The truth is that both Vida and Scaliger wrongly thought to raiſe Virgil on the ruins of Homer. I think a fly or a gnat is as good in compariſon or illuſtration as an ant: Our poet thinks ſo, I am certain, and his ſimile here is very pictureſque. Compare this with that below in F. Q. ii. ix. 16, vi. i. 24, vi. xi. 48. See likewiſe Arioſto, *Orl. Fur.* xiv. ſt. 109. Theſe ſimilies are after the caſt of Homer, *Iliad* β'. 469, ϖ'. 641. ρ'. 570. Milton likewiſe had a better notion of theſe kind of compariſons than Vida. See *Par. Reg.* B. iv. 15. Theſe images from common life give variety to a poem, and a kind of relief to the reader, who is called off from the terrible and more glaring images.

UPTON.

Reſolvd in minde all ſuddenly to win,
Or ſoone to loſe, before he once would lin;
And ſtroke at her with more then manly force,
That from her body, full of filthie ſin,
He raft her hatefull heade without remorſe:
A ſtreame of cole-black blood forth guſhed from her corse.

XXV.

Her ſcattred brood, ſoone as their parent deare
They ſaw ſo rudely falling to the ground,
Groning full deadly all with troublous feare
Gathred themſelves about her body round,
Weening their wonted entrance to have found
At her wide mouth; but, being there withſtood,
They flocked all about her bleeding wound,
And ſucked up their dying mothers bloud;

XXV. 5. *Weening their wonted entrance to have found*
At her wide mouth;] See before, ſt. 15. The circumſtance, as Mr. Warton obſerves, is not the poet's invention; it being reported of adders by many naturaliſts. The painting of Milton, I ſhould add, is ſomewhat ſimilar, where he deſcribes the barking hell-hounds about the middle of Sin, as creeping, if aught diſturbed their noiſe, into her womb, and kennelling there. The *brood* of Sin, are repreſented in an old publication, conſiſting of nine quarto plates without date, to each of which ſix verſes are ſubjoined, as *numerous little ſerpents* creeping from the parent's belly; and the publication is entitled, *The Ages of Sin, or Sinnes Birth and Groweth.* Nor ſhould I omit to mention that Bancroft, in his *Second booke of Epigrammes*, 1639, deſcribes "Sinne, *like a ſerpent;* bearing a ſting behind." But Milton, as I have mentioned, in a note on *Par. Loſt*, B. ii. 650, is indebted to P. Fletcher, rather than to Spenſer. TODD.

Making her death their life, and eke her hurt
their good.

XXVI.

That déteſtable ſight him much amazde,
To ſee th' unkindly impes, of heaven accurſt,
Devoure their dam; on whom while ſo he gazd,
Having all ſatisfide their bloudy thurſt,
Their bellies ſwolne he ſaw with fulneſſe burſt,
And bowels guſhing forth: Well worthy end
Of ſuch, as drunke her life, the which them
nurſt!
Now needeth him no lenger labour ſpend,
His foes have ſlaine themſelves, with whom he
ſhould contend.

XXVII.

His Lady ſeeing all, that chaunſt, from farre,
Approcht in haſt to greet his victorie;
And ſaide, "Faire Knight, borne under
happie ſtarre,
Who ſee your vanquiſht foes before you lye;

XXVI. 1. *That* déteſtable *ſight*] The accent appears to have been uſual on the firſt ſyllable of *deteſtable*. See F. Q. ii. xii. 8, and *délectable*, ii. xii. 12. See alſo Shakſpeare, *Rom. and Jul.* A. v. S. iii.

"Thou *déteſtable* maw, thou womb of death."

And Epigrams and Satyrs, entitled *The Maſtive*, 4to. Lond. 1615. Signat. G. 4.

"Thus doth the dotard, dull and *déteſtable*,
"Make others doe what hee himſelfe's not able."

TODD.

XXVI. 6. *And bowels guſhing forth:*] Theſe nurſlings of Errour are a type of Judas, *Acts* i. 18. "He burſt aſunder in the midſt, and all his bowels guſhed out." UPTON.

Well worthie be you of that armory,
Wherein ye have great glory wonne this day,
And proov'd your ſtrength on a ſtrong enimie;
Your firſt adventure: Many ſuch I pray,
And henceforth ever wiſh that like ſucceed it may!"

XXVIII.

Then mounted he upon his ſteede againe,
And with the Lady backward ſought to wend:
That path he kept, which beaten was moſt plaine,
Ne ever would to any by-way bend;
But ſtill did follow one unto the end,
The which at laſt out of the wood them brought.
So forward on his way (with God to frend)
He paſſed forth, and new adventure ſought:
Long way he traveiled, before he heard of ought.

XXIX.

At length they chaunst to meet upon the way

XXVIII. 7. ——— *with God* to frend] *To befriend him.* The ſame kind of expreſſion, as Mr. Upton obſerves, the poet uſes, F. Q. iii. iii. 14.

" Untill the hardie mayd with love *to friend.*"

And thus Fairfax, *Taſſ.* B. vi. 102.

" Laſtly ſhe forward rode with love *to guide.*"

Shakſpeare affords a paraphraſe, in a kindred expreſſion, on the paſſage before us, *K. Hen.* V. A. iii. S. viii.

" My army's but a weak and ſickly guard;
" Yet, *God before*, tell him we will come on." TODD.

XXIX. 1. *At length they chaunſt to meet* &c.] This circumſtance of the Red-croſs Knight and Una meeting with Archimago diſguiſed like a hermit, who tells them a feigned

An aged Sire, in long blacke weedes yclad,
His feete all bare, his beard all hoarie gray,
And by his belt his booke he hanging had;
Sober he ſeemde, and very ſagely ſad;
And to the ground his eyes were lowly bent,
Simple in ſhew, and voide of malice bad;
And all the way he prayed, as he went,
And often knockt his breſt, as one that did repent.

XXX.

He faire the Knight ſaluted, louting low,

tale, and after that raiſes two ſpirits with an intent to deceive the Red-croſs Knight, ſeems to be copied from Arioſto, who introduces Angelica meeting with an hypocritical hermit who raiſes a falſe ſpirit with a deſign to deceive Sacripant and Renaldo, and to exaſperate them againſt Renaldo, &c. *Orl. Fur.* C. ii. St. 12.

" Che ſcontrò un' eremita &c."

But Spenſer has greatly improved the hint. Archimago is again introduced after the ſame manner, F. Q. i. vi. 34, and ii. i. 8. T. WARTON.

XXX. 1. ——— *ſaluted*, lowting low,] This ſeems to have been a proverbial expreſſion. " They were very *low* in their *lowtings*:" Ray. See Gloſſ. to G. Douglas's Virgil, V. *Lout*. This word is uſed in the ſenſe of *ſervilely bowing* often in Spenſer, and in Chaucer and Skelton. See alſo the old romantick tale of *Sir Cauline*, printed in Percy's Reliques of Anc. Poetry, vol. i. P. 2.

" Sir, quoth the dwarffe, and *louted lowe*,
" Behold that hend Soldain."

I muſt requeſt the reader to obſerve how finely Milton has transferred the hypocritical ſalutation of Archimago to Satan, *Par. Loſt*. B. iii. 736. " *Bowing low*" to Uriel whom *he had deceived*. Again, *Par. Reg.* B. iv. 497.

" He added not; and Satan, *bowing low*
" *His gray diſſimulation*, &c." TODD.

Who faire him quited, as that courteous was;
And after aſked him, if he did know
Of ſtraunge adventures, which abroad did pas.
"Ah! my dear ſonne," quoth he, "how ſhould, alas!
Silly old man, that lives in hidden cell,
Bidding his beades all day for his treſpás,
Tydings of warre and worldly trouble tell?
With holy father ſits not with ſuch thinges to mell.

XXX. 2. *Who faire him* quited,] *Requited*, payed him back his ſalutations again, F. Q. v. vii. 17.

"Whom ſhe ſaluting faire, faire reſaluted was."

And Fairfax, *Taſſ.* B. xvii. 59.

"But when the wizard ſage their firſt ſalute
"Receiv'd, and *quited* had."

Ἐπεὶ δὲ ἡμᾶς τὰ εἰωθότα ἠσπάσατο, καὶ τῶν ἀμοιβαίων ἔχυχεν. Heliod. *Æthiop.* L. 2. p. 127. UPTON.

XXX. 9. *With holy father* ſits *not*] *It fits not*, 'tis not becoming. *Il fied*, it ſits well, 'tis becoming. So we ſay, *it fits well on a perſon*: The ſame expreſſion we have below, C. viii. St. 33.

"How ill it *fits* with that ſame ſilver head
"In vain to mock."

And this phraſe, which is very frequent in our old engliſh poets, whom Spenſer perpetually follows, is conſtantly altered in all the editions excepting in the firſt quarto edition, into *fits*: a very obvious alteration to every corrector of the preſs. And let us ſee how our old poets uſed this word. Gower, fol. xii.

"My ſonne it *fit* well every wight
"To keep his worde in trouth upright."

"It were an *unfittende* thynge," i. e. an unbecoming thing, fol. cli. So Chaucer, *Merch. Tale.* 733.

"And trewly it *fitten well* to be ſo."

And *Troil. and Creſſ.* I. 12.

"For well *fit* it the ſoothe for to ſaine."

In the ſame ſenſe *befits*, which is rightly printed in the 1ſt and

XXXI.

" But if of daunger, which hereby doth dwell,
And homebredd evil ye desire to heare,
Of a ſtraunge man I can you tidings tell,
That waſteth all this countrie farre and neare."
" Of ſuch," ſaide he, " I chiefly doe inquere;
And ſhall thee well rewarde to ſhew the place,
In which that wicked wight his dayes doth weare:
For to all knighthood it is foule diſgrace,
That ſuch a curſed creature lives ſo long a ſpace."

XXXII.

" Far hence," quoth he, " in waſtfull wilderneſſe
His dwelling is, by which no living wight
May ever paſſe, but thorough great diſtreſſe."
" Now," ſaide the Ladie, " draweth toward night;
And well I wote, that of your later fight
Ye all forwearied be; for what ſo ſtrong,
But, wanting reſt, will alſo want of might?

2d quarto editions, but ignorantly altered in the ſubſequent editions, F. Q. ii. vii. 10. " Me ill *beſits* that in der-doing armes —" i. e. It ill becomes me; it *fits* ill upon me: This is changed into *beſits*. And for my own part I make no doubt but Spenſer did not write, as 'tis now printed in all the editions, F. Q. vi. ii. 24.

" That ſure he ween'd him born of noble blood,
" With whom thoſe graces did ſo goodly *fit*."

But that he wrote *fit*. And I would read alſo, in F. Q. v. v. 10, not *fitting* as printed in all the editions, but

" With ſpightfull ſpeaches *fitting* with her well."

UPTON.

The ſunne, that meaſures heaven all day long,
At night doth baite his ſteedes the ocean waves emong.

XXXIII.

" Then with the ſunne take, Sir, your timely reſt,
And with new day new worke at once begin:
Untroubled night, they ſay, gives counſell beſt."
" Right well, Sir Knight, ye have adviſed bin,"
Quoth then that aged man; " the way to win
Is wiſely to adviſe: now day is ſpent;
Therefore with me ye may take up your In
For this ſame night." The Knight was well content:
So with that godly Father to his home they went.

XXXIV.

A litle lowly hermitage it was,
Downe in a dale, hard by a foreſts ſide,
Far from reſort of people, that did pas
In traveill to and froe: a litle wyde
There was an holy chappell edifyde,

XXXIII. 3. *Untroubled night, they ſay, gives counſell beſt.*] Gall. " La nuit donne counſeil." Ital. " La notte è madre di penſieri." Gr. Ἐν νυκτὶ βέλτιον. Hence we bid people to take counſel of their pillow. UPTON.

XXXIV. 5. ——— *an holy chappel* edifyde,] *Built.* Again, in his *Virgil's Gnat*, ſt. 83.

" A little mount, of green turfs *edifide.*"

So, in *The Hiſtorie of Frier Ruſh*, bl. l. 4to. Lond. 1626, which thus begins: " There was ſometime beyond the ſea *edified* and founded a certain houſe and cloiſter of religious men." And, in the Romance of *Palmerin of England*, P. i. Ch. 1. " Through

Wherein the Hermite dewly wont to ſay
His holy things each morne and eventyde:
Thereby a chriſtall ſtreame did gently play,
Which from a ſacred fountaine welled forth
alway.

XXXV.

Arrived there, the litle houſe they fill,
Ne looke for entertainement, where none was;
Reſt is their feaſt, and all thinges at their will:
The nobleſt mind the beſt contentment has.
With faire diſcourſe the evening ſo they pas;
For that olde man of pleaſing wordes had
ſtore,
And well could file his tongue, as ſmooth
as glas:

this groue ranne a faire and cleare riuer, wherein he perceiued the reſemblance of a gallant and curious caſtle, as ſtrongly fortified, as rarely *edified*." TODD.

XXXIV. 9. ——— *from a* ſacred fountaine] So *ſacri fontes* frequently occur in the ancient poets. They are called *divini* in ſome inſcriptions: Ariſtophanes, *Nub.* 282.

Καὶ ποταμῶν ζαθέων κελαδήματα.

Heads of rivers and fountains had temples and altars erected to them, and other divine honours paid to them. See Gruter, Inſcript. No. 94, 1072. Fabretti, p. 432. Spon. Miſc. Erud. Ant. p. 31. Cicero, de Nat. Deor. iii. 20, and Davies there, &c. JORTIN.

XXXV. 7. *And well could* file his tongue,] This expreſſion we often find both in our poet, and in thoſe old poets whom he imitated. So again, F. Q. ii. i. 3. "*his fayre-filed tongue.*" And ſee iii. ii. 12. And *Colin Clouts come home again;*

"*A filed tongue* furniſht with termes of art."

'Tis a Galliciſm, "*Avoir la langue bien afilè.*" And our old poets have it frequently: Gower, fol. ii.

"For when he hath *his tongue afiled*
"With ſoft ſpeech and with leſyng."

He told of ſaintes and popes, and evermore
He ſtrowd an *Ave-Mary* after and before.

XXXVI.

The drouping night thus creepeth on them faſt;
And the ſad humor loading their eye-liddes,
As meſſenger of Morpheus, on them caſt

And fol. l.

" Ne ſo well can a man *affile*
" *His tongue*, &c."

Chaucer, *Prol.* 714.

" For wele he wiſte whan that ſong was ſonge,
" He muſt preche and well *afile his tongue*."

And *Troil. and Creſſ.* II. 1681.

" This Pandarus gan newe his *tongue afile*." UPTON.

XXXVI. 1. *The drouping night thus creepeth on them faſt;*
And the ſad humor loading their eye-liddes,
As meſſenger of Morpheus, on them caſt
Sweet ſlombring deaw,—] Morpheus, according to the more modern poets, is the god of ſleep, and ſo characterized in Chaucer; whom our poet plainly had before him, as well as Ovid, when he wrote that beautiful deſcription of Morpheus' houſe, which we ſhall preſently ſee. Notwithſtanding Spenſer is ſo fettered with rhyme, his verſes are wonderfully picturesque; both the images and the expreſſion correſponding each to the other. Milton ſeems to have imitated this paſſage in *Par. Loſt*, B. iv. 614.

——— " And the timely dew of ſleep,
" Now falling with ſoft ſlumbrous weight, inclines
" Our eye-lids." ——

In *Il Penſeroſo* he ſays, " the dewy-feathered ſleep." This meſſenger of Morpheus pours his ſlumberous dew on their eye-lids. " Sic à pictoribus Somnus ſimilatur ut liquidum ſomnium ex cornu ſuper dormientes videatur effundere," ſays the Schol. on Statius, *Theb.* vi. 27. Compare Stat. *Theb.* ii. 144. Morpheus may here be ſuppoſed pouring his ſlumberous dew either from his horn, which he uſually carried with him, or to ſprinkle it from off a bough, which he uſually bore dipt in the oblivious Lethe; ſee Virgil, *Æn.* v. 854; or from his dewy-feathered wings he might ſcatter his ſweet ſlumbering dew. The imagination is left to ſupply the deficiency. UPTON.

Sweet ſlombring deaw, the which to ſleep
them biddes.
Unto their lodgings then his gueſtes he riddes:
Where when all drownd in deadly ſleepe he
findes,
He to his ſtudie goes; and there amiddes
His magick bookes, and artes of ſundrie kindes,
He ſeeks out mighty charmes to trouble ſleepy
minds.

XXXVII.

Then chooſing out few words moſt horrible,
(Let none them read!) thereof did verſes
frame;
With which, and other ſpelles like terrible,
He bad awake blacke Plutoes grieſly dame;
And curſed heven; and ſpake reprochful
ſhame
Of higheſt God, the Lord of life and light.
A bold bad man! that dar'd to call by name

XXXVI. 6. ——— *all* drownd in *deadly* ſleepe] *Drowned in ſleep*, is an expreſſion uſed by that poetical and elegant romance writer, who was ſtudied by all the romance-writing poets. Επειδὴ μέσαι νύκτες ὕπνῳ τὴν πόλιν ἐβάπτιζον. *Æthiopic.* L. iv. C. 12. Spenſer ſeems fond of this image; ſo below ſt. 40. And ſee F. Q. i. i. 53. And "Drownd in ſleepie night," i. ii. 42. So likewiſe i. iii. 16, and elſewhere. See alſo Taſſo, *Gier. Lib.* ix. 18.

"E s'anco integra foſſe, hor tutta *immerſa*
"*In profonda quiete.*" UPTON.

XXXVII. 7. *A bold bad man! that dar'd to call by name Great Gorgon,* ——] Dr. Jortin has cited many inſtances, by which it appears, that the ancients were moſt ſuperſtitiouſly fearful of uttering the name of Gorgon, or

Great Gorgon, prince of darknes and dead night;
At which Cocytus quakes, and Styx is put to flight.

XXXVIII.

And forth he cald out of deepe darknes dredd
Legions of ſprights, the which, like litle flyes,
Fluttring about his ever-damned hedd,
Awaite whereto their ſervice he applyes,
To aide his friendes, or fray his enimies:

Demogorgon. It may not be impertinent to remark, that they were no leſs afraid of calling the furies by their names.

Electra, in Euripides, ſays of the furies that tormented her brother, *Oreſt.* v. 37.

—— 'ONOMAZEIN γὰρ αἰδοῦμαι θεὰς
Εὐμενίδας, αἳ τόνδ' ἐξαμιλλῶνται φόβῳ.

And in another ſcene Oreſtes ſays,

Ἔδοξ' ἰδιῦν τρεῖς νυκὶ πρόσφορεῖς κόρας.

Whom Menelaus anſwers,

Οἶδ' ἃς ἐλεξας, 'ONOMAΣAI δ' ἃ βούλομαι.

Below we have the ſame ſuperſtition concerning Hecate; for which it would be difficult, perhaps, to bring any ancient teſtimony, ſt. 43. Either that her name was feared in general, or that Morpheus was particularly afraid of uttering, or of hearing, it. Our author, with great ſtrength of fancy, has feigned ſuch a circumſtance as this of Merlin. "The fiends do quake, when any him to them does name," F. Q. iii. iii. 11. Though perhaps this is not more expreſſive of Merlin's diabolical power than what Olaus Magnus mentions of that of a Swediſh enchanter, viz. That he could blunt the edge of the weapons of his enemies only by looking at them; and that he could make hell a light place. T. WARTON.

XXXVIII. 2. *Legions of ſprights, the which, like litle flyes,*] So, in the old French Morality, entitled *The Aſſumption*, 1527.

"Ung grand tas de *dyables* plus drus
"Que *moucherons* en l'air volans."

Fairfax adopts the phraſe of Spenſer, B. xiii. 11.

"*Legions of devils* by thouſands thither come."

See alſo Milton's *Comus*, v. 604, *Par. Reg.* B. iv. 629. TODD.

Of thoſe he choſe out two, the falſeſt twoo,
And fitteſt for to forge true-ſeeming lyes;
The one of them he gave a meſſage too,
The other by himſelfe ſtaide other worke to doo.

XXXIX.

He, making ſpeedy way through ſperſed ayre,
And through the world of waters wide and deepe,
To Morpheus houſe doth haſtily repaire.
Amid the bowels of the earth full ſteepe,
And low, where dawning day doth never peepe,

XXXIX. 1. ——————— *through* ſperſed *ayre,*] The word *ſperſed*, or *ſparſed*, for *diſperſed*, *ſcattered*, often occurs in our old writers. Thus, in *A Remedy for Sedition*, 4to. bl. l. 1536. "They began properly to *ſparſe* pretye rumours in the North, that no man ſhulde eate whyte breade, no man eate pygge, gooſe, or capon, without he agreed before with the kynge." Sign. F. i. Again, in *Thirteen moſt pleaſaunt and delectable Queſtions, entituled a diſport &c. by* I. Boccace, *and engliſhed by* H. G. 12mo. 1587. "Much more alſo had the vertue of the *ſperſed* licours wrought." Queſt. iiij. Spenſer uſes the word again, F. Q. v. iii. 37, i. v. 48; and Fairfax has adopted, from him, "*ſparſed aire*," B. xiii. 2. TODD.

XXXIX. 3. *To Morpheus houſe doth haſtily repaire.*
Amid the bowels of the earth full ſteepe,
And low, where dawning day doth never peepe,
His dwelling is; &c.] 'Tis hardly poſſible for a more pictureſque deſcription to come from a poet or a painter, than this whole magical ſcene. Archimago calls to his aſſiſtance two infernal ſpirits, one of which ſtays with him, the other is ſent to the houſe of Morpheus. Now here Spenſer acts as a ſcholar and a poet ſhould act; which is to ſee what others have ſaid on the ſame ſubject, and then to imitate what beſt ſuits his ſubject.—When Juno wanted to lull the thunderer

His dwelling is; there Tethys his wet bed
Doth ever waſh, and Cynthia ſtill doth ſteepe
In ſilver deaw his ever-drouping hed,
Whiles ſad Night over him her mantle black doth ſpred.

XL.

Whoſe double gates he findeth locked faſt;
The one faire fram'd of burniſht yvory,
The other all with ſilver overcaſt;

to repoſe, and to withdraw him from aſſiſting the Trojans, ſhe is thus deſcribed, *Il.* xiv. 264.

" She ſpeeds to Lemnos o'er the rowling deep,
" And ſeeks the cave of Death's half brother, Sleep,
" Sweet pleaſing Sleep (Saturnia thus began)
" Who ſpread'ſt thy empire o'er each God and man."—

As Spenſer had no intent to characterize the Lemnians as ſluggards, he places the houſe of Morpheus amid the bowels of the earth. In the Odyſſey, Homer places the region of dreams at the ends of the earth, among the Cimmerians, *Od.* λ. 13, &c. Ovid has tranſlated this paſſage of Homer, in *Met.* xi. 592; and ſo has Valerius Flac. iii. 398; and Statius, *Theb.* x. 84. And likewiſe Arioſto, Canto xiv. ſt. 102.—The reader at his leiſure may (if he pleaſes) compare theſe authors together. See alſo the dream of Chaucer, v. 136. p. 105. ed. Urr. And the houſe of fame, v. 70. p. 458. ed. Urr. UPTON.

XXXIX. 6. *There* Tethys *his wet bed*] In ſome editions 'tis printed *Thetis*. *Tethys* was the wife of Oceanus, and is uſed for the ocean; *Thetis* was a Nereid or ſea-nymph. But the blunder and confuſion is frequently made, and *Thetis* is printed for *Tethys*, often in Spenſer, and often in other poets: and this very blunder runs through Drayton's *Polyolbion*.

UPTON.

XL. 2. *The one faire fram'd of burniſht yvory,*
The other all with ſilver overcaſt;] " Hear my dream," (ſays Socrates in Plato's Charmides) " whether it comes from the gate of horn, or from the gate of ivory:" i. e. whether true or falſe. The poets ſuppoſe two gates of Sleep, the one of horn, from which true dreams proceed; the other of ivory, which ſends forth falſe dreams. Hom. *Odyſſ.* τ' 562. Virg. *Æn.* vi. 894. But Spenſer very judiciouſly varies from

And wakeful dogges before them farre doe lye,
Watching to baniſh Care their enimy,
Who oft is wont to trouble gentle Sleepe.
By them the Sprite doth paſſe in quietly,
And unto Morpheus comes, whom drowned deepe
In drowſie fit he findes; of nothing he takes keepe.

XLI.

And, more to lulle him in his ſlumber ſoft,
A trickling ſtreame from high rock tumbling downe,
And ever-drizling raine upon the loft,
Mixt with a murmuring winde, much like the ſowne

theſe poets; for he ſuppoſes the wicked Archimago not to have acceſs to truth in any ſhape; much leſs to thoſe dreams, which may be ſaid to come from the throne of Jupiter; but to thoſe only, which fill the imagination with vain and diſtracting images. The gates of horn may be imagined to ſend forth true dreams, from its tranſparency and ſimplicity; the gates of ivory, ſilver, &c. from its gaudy appearance, to ſend fallacious dreams. UPTON.

XLI. 1. *And, more* &c.] All the editions place a comma after more, except Church's and Tonſon's of 1758; in which it is removed. The paſſage will be more perſpicuous, if we place the comma after *And;* which indeed belongs to the nominative caſe "A trickling ſtreame." TODD.

XLI. 2. *A trickling ſtreame* &c.] Thus Chaucer expreſſes himſelf in his deſcription of the houſe of Morpheus, the god of ſlepe, as he names him;

"Save that there werein a fewe welles
"Came running fro the clyffes adowne,
"That made a dedly ſleping ſowne."

Obſerve here *ſowne*, which is Spenſer's word: though altered in ſome editions. Ital. *ſuono*. Lat. *ſonus*. UPTON.

Of ſwarming bees, did caſt him in a ſwowne.
No other noyſe, nor peoples troublous cryes,
As ſtill are wont t'annoy the walled towne,
Might there be heard: but careleſſe Quiet lyes,
Wrapt in eternall ſilence farre from enimyes.

XLII.

The meſſenger approching to him ſpake;
But his waſte wordes retournd to him in vaine:
So ſound he ſlept, that nought mought him awake.
Then rudely he him thruſt, and puſht with paine,
Whereat he gan to ſtretch: but he againe
Shooke him ſo hard, that forced him to ſpeake.
As one then in a dreame, whoſe dryer braine
Is toſt with troubled ſights and fancies weake,
He mumbled ſoft, but would not all his ſilence breake.

XLI. 8. ——— *careleſſe* Quiet] *Quiet* is here a perſon. "*Secura* quies" is Virgil's epithet, as Mr. Upton has obſerved. Milton has judiciouſly placed this imaginary being in the train of Melancholy, *Il. Penſ.* v. 45.

"And join with thee calm Peace, and *Quiet*,
"Spare Faſt, &c." TODD.

XLII. 3. *So ſound he ſlept*, &c.] Ovid, *Met.* xi. 617.

——— "Veſtis fulgore reluxit
"Sacra domus; tardaque deus gravitate jacentes
"Vix oculos tollens; iterumque iterumque relabens,
"Summaque percutiens nutanti pectora mento,
"Excuſſit tandem ſibi ſe."

See alſo Statius, *Theb.* x. 121. et ſeq. JORTIN.

XLIII.

The Sprite then gan more boldly him to wake,
And threatned unto him the dreaded name
Of Hecaté: whereat he gan to quake,
And, lifting up his lompiſh head, with blame
Halfe angrie aſked him, for what he came.
"Hether," quoth he, "me Archimago ſent,
He that the ſtubborne ſprites can wiſely tame,
He bids thee to him ſend for his intent
A fit falſe Dreame, that can delude the ſleepers ſent."

XLIV.

The God obayde; and, calling forth ſtraight way
A diverſe Dreame out of his priſon darke,

XLIII. 9. ——— *That can delude the ſleepers* ſent.] *Scent*, ſenſation, perception, as Mr. Church and Mr. Warton both explain; the original ſpelling being *ſent:* as in Chaucer, p. 616, edit. Urr. of flowers;

"The wich been ſo redolent, and *ſentyn* ſo about:"

And in the old Scottiſh Poem, *The Bruce*, it is ſpelt *ſent* as well as *ſcent*. Skinner ſays that *ſent*, which we falſely write *ſcent*, is derived *a ſentiendo*. See alſo Cotgrave's Fr. Dict. V. *Sentir*, which is tranſlated to *ſent*, *ſmell;* &c. The word is frequently thus ſpelt by Spenſer. Mr. Upton's propoſal to read "ſleepers *ſhent*," i. e. ill-treated or abuſed, will therefore hardly be admitted; ſince, as Mr. Warton has obſerved; the meaning of the verſe is, "A falſe dream that could deceive or impoſe upon the ſleeper's perception;" conſidering *ſent*, from its radix *ſentio*, as here plainly made to ſignify *perception in general;* and that, as the word is ſomewhat harſh in this ſenſe, the poet was compelled to adopt it for the ſake of the rhyme. TODD.

XLIV. 2. *A* diverſe *Dreame*] A dream that would occaſion diverſity and diſtraction; or, a frightful, hideous dream, from the Ital. *Sogno diverſo*. Dante, *Infern.* C. vi.

"Cerbero, fiera crudele, e *diverſa*."

Delivered it to him, and downe did lay
His heavie head, devoide of careful carke;
Whoſe ſences all were ſtraight benumbd and ſtarke.
He, backe returning by the yvorie dore,
Remounted up as light as chearefull larke;
And on his litle winges the Dreame he bore
In haſt unto his lord, where he him left afore.

XLV.

Who all this while, with charmes and hidden artes,
Had made a Lady of that other Spright,
And fram'd of liquid ayre her tender partes,

Berni, *Orl. Innam.* L. i. C. iv. ſt. 66.
" Comincia un grido orribile e *diverſo.*"
Again, L. i. C. v. ſt. 74.
" Stava quel moſtro crudele e *diverſo.*" UPTON.

XLIV. 4. ——————— *careful* carke;] *Thought* or *care.* So, in the *Shep. Cal.* Novemb. v. 66. " Whoſe abſence is our *carke.*" Where ſee the note. TODD.

XLV. 3. *And fram'd of liquid ayre her tender partes,*] Thus a falſe Florimel is made of ſnow, animated with a ſpright, F. Q. iii. viii. 5. Pope thinks, that our author drew the idea of his falſe Florimel from that paſſage in Homer where Apollo raiſes a phantom in the ſhape of Æneas, *Iliad i,* and from the fictitious Turnus of Virgil, *Æn.* x. 637. But he probably borrowed it more immediately from romance, in which magicians are frequently feigned to dreſs up ſome wicked ſpirit with a counterfeit ſimilitude, to facilitate their purpoſes of deception. Thus, in the *Seven Champions,* P. 2. c. 8. " The magician cauſed, by his art, a ſpirit in the likeneſs of a lady, of a marvellous and fair beauty, to look through an iron grate, who ſeemed to lean her faire face upon her white hand very penſively, and diſtilled from her cryſtal eyes great abundance of tears, &c."

This is a capital machine of romance, and has acordingly been often applied by Cervantes, with infinite humour. The

So lively, and ſo like in all mens ſight,
That weaker ſence it could have raviſht quight:
The Maker ſelfe, for all his wondrous witt,
Was nigh beguiled with ſo goodly ſight.
Her all in white he clad, and over it
Caſt a black ſtole, moſt like to ſeeme for Una fit.

XLVI.

Now when that ydle Dreame was to him brought,
Unto that Elfin Knight he bad him fly,
Where he ſlept ſoundly void of evil thought,
And with falſe ſhewes abuſe his fantaſy;
In ſort as he him ſchooled privily.
And that new creature, borne without her dew,

firm belief, that his inveterate perſecutor, the magician, changed the appearance of every object of his adventures, is the groundwork of all Don Quixote's abſurdities. Even Sancho detects this foible of his deluded maſter, and palms an awkward country wench upon him for his angelick Dulcinea. It is remarkable, there is ſcarce a humourous circumſtance in that inimitable piece of burleſque, but what is founded on this notion.

T. WARTON.

XLV. 9. ——————— *for* Una *fit.*] Here is the firſt diſcovery of the name of the Lady that accompanied the Red-croſſe Knight. Our author's reſidence in Ireland furniſhed him with the name of *Una*, or Oonah. Lloyd (Archæol.) obſerves, that it is there a common name of a woman. Spenſer might at the ſame time intend to denote, by *Una*, ſingular and unparalleled excellence. T. WARTON.

XLVI. 4. *And with falſe ſhewes abuſe his fantaſy;*] This paſſage perhaps contributed towards Milton's maſterly painting of Satan tempting Eve;

" Aſſaying by his deviliſh art to reach
" The organs of her fancy, and with them forge
ılſions, as he liſt, phantaſms and dreams." TODD.

——————— *borne without her dew,*] That is, ıt not according to the courſe of nature. So he

Full of the Makers guyle, with uſage ſly
He taught to imitate that Lady trew,
Whoſe ſemblance ſhe did carrie under feigned hew.

XLVII.

Thus, well inſtructed, to their worke they haſte;
And, comming where the Knight in ſlomber lay,
The one upon his hardie head him plaſte,
And made him dreame of loves and luſtfull play;
That nigh his manly hart did melt away,
Bathed in wanton blis and wicked ioy.

uſes "deriv'd by due deſcent" for *a natural production*, Sonnet 74.

"From mother's wombe *deriv'd by due deſcent*."

CHURCH.

Born without thoſe *due* and proper qualities of a real woman; for *real* ſhe was not, but, as Homer calls the like airy phantom, εἴδωλον, and Virgil, *tenuis umbra;* and, as our poet calls her ſoon after, *a misformed ſpright* and *miſcreated faire*, εἴδωλον αμαυρὸν, Hom. *Odyſſ.* δ. 824. ——

——— "dat inania verba,
"Dat ſine mente ſonum."

So this *idol*, this *new creature*, this phantom, had words, but not *due* words, (*inania* verba,) ſound, but not *due* ſenſe. This I take to be the meaning; the reader is however to think for himſelf. UPTON.

XLVII. 3. *The one upon his hardie head him plaſte,*] Archimago bids the idle Dream fly away, Βάσκ' ἴθι, ἔλθ' Ὄνειρε. The Dream goes and places himſelf upon the Knight's head, the ſeat of the ſoul and of the imagination. Στῆ δὲ ἄρ' ὑπὲρ κεφαλῆς, *Il.* β. 20. Who can doubt but our poet had Homer in view? UPTON.

XLVII. 6. *Bathed in wanton blis*] This was a common phraſe in poetry both before and after the time of Spenſer, as I have ſhown in a note on Milton's *Comus*, v. 812. Perhaps

Then ſeemed him his Lady by him lay,
And to him playnd, how that falſe winged boy
Her chaſte hart had ſubdewd to learne dame
Pleaſures toy,

XLVIII.

And ſhe her ſelfe, of beautie ſoveraigne queene,
Fayre Venus, ſeemde unto his bed to bring
Her, whom he, waking, evermore did weene
To bee the chaſteſt flowre that aye did ſpring
On earthly braunch, the daughter of a king,
Now a looſe leman to vile ſervice bound:
And eke the Graces ſeemed all to ſing,
Hymen Iö Hymen, dauncing all around;
Whylſt freſheſt Flora her with yvie girlond
crownd.

XLIX.

In this great paſſion of unwonted luſt,
Or wonted feare of doing ought amis,
He ſtarteth up, as ſeeming to miſtruſt
Some ſecret ill, or hidden foe of his:
Lo, there before his face his Ladie is,
Under blacke ſtole hyding her bayted hooke;
And as halfe bluſhing offred him to kis,
With gentle blandiſhment and lovely looke,
Moſt like that Virgin true, which for her
Knight him took.

Spenſer here remembered the preciſe expreſſion, which he uſes, in *The Hiſt. of Promos and Caſſandra*, 1578. P. i. A. i. S. ii. — "The ruſhing youthes that *bathe in wanton bliſſe*." TODD.

L.

All cleane diſmayd to ſee ſo ſuncouth ſight,
And halfe enraged at her ſhameleſſe guiſe,
He thought have ſlaine her in his fierce deſpight;
But, haſtie heat tempring with ſufferance wiſe,
He ſtayde his hand; and gan himſelfe adviſe
To prove his ſenſe, and tempt her faigned truth.
Wringing her hands, in wemens pitteous wiſe,
Tho can ſhe weepe, to ſtirre up gentle ruth
Both for her noble blood, and for her tender youth.

LI.

And ſayd, "Ah Sir, my liege lord, and my love,
Shall I accuſe the hidden cruell fate,
And mightie cauſes wrought in heaven above,
Or the blind god, that doth me thus amate,
For hoped love to winne me certaine hate?
Yet thus perforce he bids me do, or die.
Die is my dew; yet rew my wretched ſtate,
You, whom my hard avenging deſtinie
Hath made iudge of my life or death indifferently:

L. 3. *He thought* have *ſlaine her*] So the firſt and ſecond editions in quarto. But the folios, and both Hughes's editions, read "He thought *t'have* ſlaine her." But the old reading is to be retained. The manner is elliptical, and there are frequent inſtances of it. See F. Q. iv. iv. 22, and elſewhere. CHURCH.

LII.

" Your owne deare ſake forſt me at firſt to leave
My fathers kingdom"—There ſhe ſtopt with teares;
Her ſwollen hart her ſpeech ſeemd to bereave;
And then againe begun; " My weaker yeares,
Captiv'd to fortune and frayle worldly feares,
Fly to your fayth for ſuccour and ſure ayde:
Let me not die in languor and long teares."
" Why, dame," quoth he, " what hath ye thus diſmayd?
What frayes ye, that were wont to comfort me affrayd?"

LIII.

" Love of yourſelfe," ſhe ſaide, " and deare conſtraint,

LII. 1. *Your owne deare ſake* &c.] This is falſe; for Una knew not St. George, till ſhe came to Faerie Court. The lying phantom breaks off her diſcourſe therefore, leſt ſhe ſhould diſcover too much; and the whole is finely conducted by the poet. UPTON.

LII. 4. *And then againe* begun;] *Begonne* in the firſt edition, which Church adopts. I read, with Upton, from the ſecond edition, *begun*. TODD.

LII. 5. *Captiv'd*] Here we may read this line, and certainly more muſically, with the accent on the firſt ſyllable of *captiv'd*; in general the poet accents this word on the ſecond ſyllable. See F. Q. i. iv. 51, ii. iv. 16, &c. Fairfax and Milton adopt the latter accentuation. TODD.

LIII. 1. ——————— deare conſtraint,] *Pleaſing uneaſineſs*. See F. Q. iii. viii. 3, and iii. ix. 40. So he uſes *conſtrain'd* for *made uneaſie*, F. Q. ii. ix. 36. So Chaucer uſes *conſtreint* for *uneaſineſs*:

" Her hewe whilom bright, that tho was pale,
" Bare witneſſe of her wo, and her *conſtreint*." CHURCH.

Lets me not ſleepe, but waſte the wearie night
In ſecret anguiſh and unpittied plaint,
Whiles you in careleſſe ſleepe are drowned quight."
Her doubtfull words made that redoubted Knight
Suſpect her truth; yet ſince no' untruth he knew,
Her fawning love with foule diſdainefull ſpight
He would not ſhend; but ſaid, " Deare dame, I rew,
That for my ſake unknowne ſuch griefe unto you grew:

LIV.

" Aſſure your ſelfe, it fell not all to ground;
For all ſo deare, as life is to my hart,
I deeme your love, and hold me to you bound:
Ne let vaine fears procure your needleſſe ſmart,

It is probable that Milton was influenced by this paſſage in Spenſer, when he wrote the following lines in *Lycidas*:

" Bitter *conſtraint*, and ſad occaſion *dear*,
" Compels me to diſturb your ſeaſon due." TODD.

LIV. 1. ——— *it fell not all to ground;*] This is a Scripture phraſe. 1 *Sam.* iii. 19. " And Samuel grew, and the Lord was with him, and did let none of his words *fall to the ground:*" Septuagint. ἐκ ἔπεσεν ἐπὶ τὴν γῆν. So Apollon. Rhod. *Arg.* iv. 389.

——— τὰ μὲν ἃ θέμις ἀνρεάαντα
Ἐν γαίῃ πεσέειν. UPTON.

LIV. 4. ——— *procure* your *needleſſe ſmart,*] The line would be more melodious, if we ſhould read *you*, agree-

Where cauſe is none; but to your reſt depart."
Not all content, yet ſeemd ſhe to appeaſe
Her mournefull plaintes, beguiled of her art,
And fed with words, that could not choſe but pleaſe:
So, ſlyding ſoftly forth, ſhe turnd as to her eaſe.

LV.

Long after lay he muſing at her mood,
Much griev'd to thinke that gentle Dame ſo light,
For whoſe defence he was to ſhed his blood.
At laſt dull wearines of former fight
Having yrockt aſleepe his irkeſome ſpright,
That troublous Dreame gan freſhly toſſe his braine
With bowres, and beds, and ladies deare delight:
But, when he ſaw his labour all was vaine,
With that misformed Spright he backe returnd againe.

ably to Mr. Church's opinion that the poet gave it ſo, and that *your* crept in from the line following; but all the editions read *your*. TODD.

CANTO II.

The guileſull great Enchaunter parts
The Redcroſſe Knight from Truth:
Into whoſe ſtead faire Falſhood ſteps,
And workes him woefull ruth.

I.

BY this the northerne wagoner had ſet
His ſevenfold teme behind the ſtedfaſt ſtarre
That was in ocean waves yet never wet,
But firme is fixt, and ſendeth light from farre
To all that in the wide deepe wandring arre;
And chearefull chaunticlere with his note ſhrill
Had warned once, that Phoebus fiery carre
In haſt was climbing up the eaſterne hill,
Full envious that night ſo long his roome did fill;

II.

When thoſe accurſed meſſengers of hell,

I. 1. ——— *the northerne wagoner* &c.] The *northerne wagoner* is *Boötes*, one of the conſtellations; his *ſevenfold teme* are the ſeven ſtars in the tail and hinder part of the Greater Bear, and vulgarly called *Charles's wain*; and the *ſtedfaſt ſtarre* is the *Pole-ſtar*. CHURCH.

It may be here obſerved, once for all, that our old poets are fond, and even profuſe, of aſtronomical terms in their deſcriptions of morning, evening, &c. Many paſſages might be adduced from Chaucer, Lydgate, Skelton, and others, as well as from the poet before us. TODD.

That feigning Dreame, and that faire-forged Spright,
Came to their wicked Maiſter, and gan tell
Their booteleſſe paines, and ill-ſucceeding night:
Who, all in rage to ſee his ſkilfull might
Deluded ſo, gan threaten helliſh paine
And ſad Proſérpines wrath, them to affright.
But, when he ſaw his threatning was but vaine,
He caſt about, and ſearcht his baleful bokes againe.

III.

Eftſoones he tooke that miſcreated Faire,
And that falſe other Spright, on whom he ſpred
A ſeeming body of the ſubtile aire,
Like a young Squire, in loves and luſtyhed
His wanton daies that ever looſely led,
Without regard of armes and dreaded fight;
Thoſe two he tooke, and in a ſecrete bed,

II. 5. *Who, all in rage to ſee his ſkilfull might*
Deluded ſo, gan threaten helliſh paine—] Nothing is more common in the account of ancient enchantments, than for the conjurers to threaten the ſpirits, as if they held them in the moſt ſervile obedience by the power of their ſpells; ſo Tireſias threatens the infernal ſpirits in Statius, and in Seneca; ſo the witch Erictho in Lucan; ſo Iſmeno in Taſſo, xiii. 10. So Proſpero threatens Ariel, in Shakſpeare's *Tempeſt:*

" If thou more murmureſt, I will rend an oak,
" And peg thee in his knotty entrails."

UPTON.

Covered with darkenes and miſdeeming night,
Them both together laid, to ioy in vaine delight.

IV.

Forthwith he runnes with feigned-faithfull haſt
Unto his gueſt, who, after troublous ſights
And dreames, gan now to take more ſound repaſt;
Whom ſuddenly he wakes with fearful frights,
As one aghaſt with feends or damned ſprights,
And to him calls; "Riſe, riſe, unhappy ſwaine,
That here wex old in ſleepe, whiles wicked wights

III. 9. *Them both together laid*, &c.] This illuſion effected by Archimago, who diſcovers a fictitious Una to the Red-croſs Knight in the embraces of a young ſquire, ſeems to be imitated from the deceptions carried on in the enchanted caſtle of Atlanta, where many of the gueſts are impoſed upon by falſe repreſentations of the perſons of their friends or miſtreſſes; and more particularly from that paſſage where Orlando, after having been cheated with the appearance of a fictitious Angelica, is made to hear her cry out for his aſſiſtance, as if ſome villain was raviſhing her, &c. *Orl. Fur.* C. xii. ſt. 15.

"Dunque in preſenza del mio caro Orlando,
"Da queſto ladro mi ſarà rapita?
"Più toſto &c." T. WARTON.

IV. 7. *That here wex* old *in ſleepe*,] Mr. Upton is extremely anxious to ſubſtitute *cold* for *old*; adducing a variety of gallant claſſical inſtances to prove that *frigidus* means to be *alone*, to *wax cold*, and conſequently that the ſenſe here leads the magician to tell the Red-croſſe Knight, that he *lies alone*, whilſt two wicked creatures are in bed *together*. And, rather than give up this interpretation, Mr. Upton contends that, in Spenſer's copy, the paſſage might have been thus written, *wax cold*, one of the ſtrokes of the *x* being ſeparated from the other, ſo that the miſtake at the preſs might have been eaſy.

Have knit themſelves in Venus ſhameful chaine:
Come, ſee where your falſe Lady doth her honor ſtaine."

V

All in a maze he ſuddenly up ſtart
With ſword in hand, and with the old man went;
Who ſoone him brought into a ſecret part,
Where that falſe couple were full cloſely ment
In wanton luſt and leud enbracëment:
Which when he ſaw, he burnt with gealous fire;
The eie of reaſon was with rage yblent;
And would have ſlaine them in his furious ire,
But hardly was reſtreined of that aged ſire.

But let it be obſerved, that the magician is here rouſing the Knight to revenge, and accordingly tells him he has *ſlept too long*, has *waxed old in ſleep*, while the guilty pair are taking advantage of the *time* and *circumſtance*. This explanation, however, I ſubmit to the reader with deference. Still, I muſt confeſs, the meaning of the Knight's being *cold* becauſe *alone*, and as if intended to be a contraſt to the ſituation of the falſe Una and her Squire, appears to me rather ludicrous, and certainly ill ſuited to the ſcene. The magician had a deeper deſign in view, than to play upon words. TODD.

V. 4. ——————*full cloſely* ment] *Mingled.* See alſo F. Q. vi. vi. 27. So Chaucer, *Rom. Roſe*, 2296.

" For evir of love the ſickeneſſe
" Is *meint* with ſwete and bittirneſſe."

Spelt, by Spenſer, in a ſimilar manner, F. Q. iii. xi. 36. *meynt*. Mr. Tyrwhitt ſays the word is derived from *menge*, Sax.

TODD.

VI.

Retourning to his bed in torment great,
And bitter anguiſh of his guilty ſight,
He could not reſt; but did his ſtout heart eat,
And waſt his inward gall with deepe deſpight,
Yrkeſome of life, and too long lingring night.
At laſt faire Heſperus in higheſt ſkie
Had ſpent his lampe, and brought forth dawning light;
Then up he roſe, and clad him haſtily;
The Dwarfe him brought his ſteed: ſo both away do fly.

VII.

Now when the roſy-fingred Morning faire,
Weary of aged Tithones ſaffron bed,
Had ſpread her purple robe through deawy aire;
And the high hils Titan diſcovered;

VI. 1. *Retourning to* his *bed in torment great,*
And bitter anguiſh of his *guilty ſight,*
He could not reſt; but did his *ſtout heart eat,*] Perhaps *his* in the firſt and third line, occaſioned the printing *his* in the ſecond line, inſtead of *this* guilty ſight. This occaſioned him *to eat his heart*. Homer uſes the ſame expreſſion, *Il. ω.* 129.

Τέκνον ἐμὸν, τίο μέχρις ὀδυρόμενος κὴ ἀχεύων,
Σὸν ἴδιαι κραδίην.

Bellerophon, who fell on the Alean field, there remained in ſolitude, ὃν θυμὸν κατίδων, *ipſe ſuum cor edens. Il. ζ'* 201. Pythagoras ordered his diſciples, *not to eat the heart*, Laërt. viii. 17. i. e. not to diſquiet themſelves with *heart-eating* cares. The Latin poets are fond of the expreſſion. See Hor. i. *Ep.* 2. 39. And Virgil, *Æn.* xii. 801. Our poet uſes the like again, F. Q. vi. ix. 39. UPTON.

VII. 4. *And the high hils Titan* diſcovered;] See below, C. iii. ſt. 21.

The royall Virgin ſhooke off drouſyhed:
And, riſing forth out of her baſer bowre,
Lookt for her Knight, who far away was fled,
And for her Dwarfe, that wont to waite each howre:—
Then gan ſhe wail and weepe to ſee that woeful ſtowre.

VIII.

And after him ſhe rode with ſo much ſpeede,
As her ſlowe beaſt could make; but all in vaine:
For him ſo far had borne his light-foot ſteede,
Pricked with wrath and fiery fierce diſdaine,
That him to follow was but fruitleſſe paine:
Yet ſhe her weary limbes would never reſt;
But every hil and dale, each wood and plaine,
Did ſearch, ſore grieved in her gentle breſt,
He ſo ungently left her, whome ſhe loved beſt.

IX.

But ſubtill Archimago, when his gueſts
He ſaw divided into double parts,
And Una wandring in woods and forréſts,

" Now when broad day the world *diſcovered* has:" This is Virgilian, *Æn.* iv. 119.

—— " Ubi primos craſtinus ortus
" Extulerit Titan, radiiſque *retexerit* orbem."

There are none of Virgil's tranſlators, that have ſo faithfully expreſſed his meaning as Spenſer. UPTON.

VIII. 3. *His light-foot ſteede,*] Ωκέας ἵππος, Homer. And Fairfax, B. vi. 36.

" The victor ſpurr'd againe his *light-foot ſteed.*"

UPTON.

(Th' end of his drift,) he praiſed his diveliſh arts,
That had ſuch might over true-meaning harts:
Yet reſts not ſo, but other meanes doth make,
How he may worke unto her further ſmarts:
For her he hated as the hiſſing ſnake,
And in her many troubles did moſt pleaſure take.

X.

He then deviſde himſelfe how to diſguiſe;
For by his mighty ſcience he could take
As many formes and ſhapes in ſeeming wiſe,
As ever Proteus to himſelfe could make:
Sometime a fowle, ſometime a fiſh in lake,
Now like a foxe, now like a dragon fell;
That of himſelfe he ofte for feare would quake,

IX. 6. ——— *doth* make,] *Deviſe.* Make, Lat. *machinari*, to deviſe, Jun. So, in F. Q. ii. iii. 18.
—— "what mote that monſter *make.*"
Again, vii. vi. 25.
—— "what dooſt thou here now *make.*" CHURCH.

IX. 8. *For her he hated as the hiſſing ſnake,*] See the note on the *Shepheards Calender*, Jan. v. 65. TODD.

IX. 9. ——— moſt *pleaſure*] Greateſt. *Moſt* is frequently uſed, by Spenſer and our old writers, for greateſt. See F. Q. ix. xi. 9. CHURCH.

X. 7. —— *of himſelfe he ofte for feare would quake,*] I muſt here refer the reader to the poet's fine delineation of Fear perſonified, F. Q. iii. xii. 12.

"Next him was Feare, all arm'd from top to toe,
"Yet thought himſelfe not ſafe enough thereby,
"But feard each ſhadow moving to and froe,
"And his own armes when glittering he did ſpy,

And oft would flie away. O who can tell
The hidden powre of herbes, and might of magick ſpell!

XI.

But now ſeemde beſt the perſon to put on
Of that good Knight, his late beguiled gueſt:—
In mighty armes he was yclad anon,
And ſilver ſhield; upon his coward breſt
A bloody croſſe, and on his craven creſt
A bounch of heares diſcolourd diverſly.
Full iolly knight he ſeemde, and wel addreſt;
And, when he ſate uppon his courſer free,
Saint George himſelfe ye would have deemed him to be.

XII.

But he, the Knight, whoſe ſemblaunt he did beare,

" Or claſhing heard, he faſt away did fly,
" As aſhes pale of hew, and winged-heeld, &c."

Collins has admirably adapted this *fear of ſelf* in his impreſſive *Ode on the Paſſions:*

" Firſt Fear his hand, its ſkill to try,
" Amid the chords bewilder'd laid,
" And back recoil'd, he knew not why,
" Even at the found himſelf had made." TODD.

XI. 1. ——————— *the perſon to put on*] This is a Latiniſm: *Perſonam induere.* UPTON.

XI. 3. *In mighty armes he was yclad anon,*
And ſilver ſhield; &c.] Thus Archimago diſguiſes himſelf in the accoutrements of the Red-croſſe Knight, who, as we were before told, was " yclad in mightie armes, and ſilver ſhielde," i. i. 2, and " on his creſt a bloodie croſſe he bore," i. ii. 1. T. WARTON.

The true Saint George, was wandred far away,
Still flying from his thoughts and gealous
feare:
Will was his guide, and griefe led him aſtray.
At laſt him chaunſt to meete upon the way
A faithleſſe Sarazin, all armde to point,
In whoſe great ſhield was writ with letters gay
Sans foy; full large of limbe and every ioint
He was, and cared not for God or man a point.

XIII.

Hee had a faire companion of his way,
A goodly Lady clad in ſcarlot red,
Purfled with gold and pearle of rich aſſay;
And like a Perſian mitre on her hed
Shee wore, with crowns and owches garniſhed,
The which her laviſh lovers to her gave:
Her wanton palfrey all was overſpred
With tinſell trappings, woven like a wave,
Whoſe bridle rung with golden bels and boſſes
brave.

XII. 8. ——— *full large of limbe* &c.] This is the Paynim of the old Romance. See alſo F. Q. ii. xi. 20, iii. i. 17, and iii. iii. 53. So, in the ancient tale of *Sir Cauline*, preſerved in Percy's *Reliques of Anc. Poetry*, vol. 1. P. 1.

" That knighte he is a foul paynim,
" And *large of limb and bone.*"

Milton, who in his youth read romances with delight, caught this characteriſtical expreſſion, and applied it to the king of Baſan: " *Large-limb'd* Og he did ſubdue," *Pſ.* cxxxvi. 69, tranſlated at fifteen years old. TODD.

XIII. 9. *Whoſe bridle rung with golden bels* &c.] It was the faſhion to hang bells on the bridles, as Mr. Warton has obſerved in his Hiſt. of Eng. Poetry, vol. i. p. 164. To his

XIV.

With faire diſport, and courting dalliaunce,
She intertainde her lover all the way:
But, when ſhe ſaw the Knight his ſpeare advaunce,
Shee ſoone left off her mirth and wanton play,
And bad her Knight addreſſe him to the fray;
His foe was nigh at hand. He, prickte with pride,
And hope to winne his Ladies hearte that day,
Forth ſpurred faſt; adowne his courſers ſide
The red bloud trickling ſtaind the way, as he did ride.

XV.

The Knight of the Redcroſſe, when him he ſpide

illuſtrations may be added Chaucer, *Nonnes Pr. Prol.* v. 907. edit. Urr.

" For ſikerly, n'ere *clinking of your belles*,
" That on your *bridel* hange on every ſide."

And the Romance of *Roberte the Deuyll*, Impr. by W. de Worde:

" All the fyelde gaue a greate lyght
" Of the gleyues that glyſtred, the ſtedes trembled,
" A wonder to heare the *brydles* that *gyngled*."

And the old Ballad of *Thomas the Rhymer*, printed in the elegant and judicious compilation entitled " Minſtrelſy of the Scottiſh Border," 1802, vol. ii. p. 251, where a *lady* is deſcribed " riding down by the Eildon Tree:"

" Her ſhirt was o' the graſs green ſilk,
" Her mantle o' the velvet fyne;
" At ilka tett of her horſe's mane,
" Hang fifty *ſiller belles* and nine."

Spenſer, I ſhould add, has decorated an elephant with ſimilar trappings in his 8th *Viſion of the Worlds Vanitie*:

" Soone after this, I ſaw an elephant
" Adorn'd with *bells* and *boſſes* gorgeouſly." TODD.

Spurring ſo hote with rage diſpiteous,
Gan fairely couch his ſpeare, and towards ride:
Soone meete they both, both fell and furious,
That, daunted with their forces hideous,
Their ſteeds doe ſtagger, and amazed ſtand;
And eke themſelves, too rudely rigorous,
Aſtonied with the ſtroke of their owne hand,
Doe backe rebutte, and each to other yealdeth land.

XVI.

As when two rams, ſtird with ambitious pride,
Fight for the rule of the rich-fleeced flocke,
Their horned fronts ſo fierce on either ſide
Doe meete, that, with the terror of the ſhocke
Aſtonied, both ſtand ſenceleſſe as a blocke,
Forgetfull of the hanging victory:

XV. 2. ——————— *with rage* diſpiteous,] *Unmerciful*, adopted from Chaucer, *Tr. and Cr.* B. ii. 435.

" O cruil god of deth, *diſpiteous* Marte." TODD.

XVI. 1. *As when two rams, ſtird with ambitious pride,*
Fight for the rule of the rich-fleeced *flocke,*
Their horned fronts ſo fierce on either ſide
Doe meete, that, with the terror of the ſhocke
Aſtonied, both ſtand ſenceleſſe *as a blocke,*
Forgetfull of the hanging victory:] This is the reading of the 2d quarto, *ſtand ſenceleſſe:* and ſo Spenſer corrected it among the faults eſcaped in the print of the firſt edition. The *rich-fleeced* flock, I have printed as a compounded word, ſo the Greeks χρυσόμαλλος, &c. This kind of compariſon with a little change we have again, F. Q. iv. iv. 18. And it ſeems to be imaged from the following poets, Apoll. Rhod. *Argon.* ii. 88. Virgil, *Æn.* xii. 715. Ovid, *Met.* ix. 46. Statius, *Theb.* vi. 864. UPTON.

So ſtood theſe twaine, unmoved as a rocke,
Both ſtaring fierce, and holding idëly
The broken reliques of their former cruelty.

XVII.

The Sarazin, ſore daunted with the buffe,
Snatcheth his ſword, and fiercely to him flies;
Who well it wards, and quyteth cuff with cuff:
Each others equall puiſſaunce envíes,
And through their iron ſides with cruellſpies
Does ſeeke to perce; repining courage yields
No foote to foe: the flaſhing fiër flies,
As from a forge, out of their burning ſhields;
And ſtreams of purple bloud new die the verdant fields.

XVII. 5. *And through their iron ſides with* cruell ſpies
Does ſeeke to perce; repining courage yields
No foote to foe: the flaſhing fiër flies,
As from a forge, out of their burning ſhields;
And ſtreams of purple bloud new die *the verdant fields.*]
The 1ſt and 2d quarto editions read *cruelties;* and likewiſe the folios, excepting that they read, "new *die,*" inſtead of "new *dies*" in the quartos. *Cruell ſpies* is the poet's own correction among the faults eſcaped in the print: and he uſes it again, F. Q. iii. i. 36, "with her two crafty *ſpies* ſhe ſecretly would ſearch each dainty lim." Where ſee the note. The meaning is, each envies the other's equal valour, and each does ſeek with cruell eyes, (*ſortitus fortunam oculis,*) to pierce through the other's ſides, which are armed with iron. He ſeems plainly to have Homer in view, where Achilles is deſcribed brandiſhing his deadly dart againſt Hector; *Il.* χ'. 320. Or Virgil's expreſſion, *Æn.* xi. 748. Or his deſcription of Æneas ſhaking his mortal ſpear, and marking out *with cruel ſpies* the deſtined wound, *Æn.* xii. 919. See alſo Arioſto, *Orl. Fur.* C. xlvi. 118. *Repining courage,* is virtus indignata; illi indignantes. UPTON.

XVIII.

" Curſe on that Croſſe," quoth then the Sarazin,
" That keeps thy body from the bitter fitt;
Dead long ygoe, I wote, thou haddeſt bin,
Had not that charme from thee forwarned itt:
But yet I warne thee now aſſured ſitt,
And hide thy head." Therewith upon his creſt
With rigor ſo outrageous he ſmitt,
That a large ſhare it hewd out of the reſt,
And glauncing downe his ſhield from blame him fairly bleſt.

XIX.

Who, thereat wondrous wroth, the ſleeping ſpark
Of native vertue gan eftſoones revive;
And, at his haughty helmet making mark,

XVIII. 8. ——— *a large* ſhare *it hewd*] The ſubſtantive *ſhare* is here uſed in the ſenſe of the Saxon verb *ſhare*, to *cut* or *divide*. Compare F. Q. v. i. 10. of Arthegall's ſword, which, " whereſoever it did light, it throughly *ſhar'd*." See alſo Milton, *Par. Loſt*, B. vi. 326. So that the ſenſe here is, " That it hew'd a *ſlice* out of his helmet." *Share*, from the ſame verb, is ſtill uſed for the *blade* of the plough. TODD.

XVIII. 9. ——— *from blame him fairly* bleſt.] That is, acquitted him of having given but an indifferent blow. CHURCH.

Rather, preſerved, or kept him from danger. So, in *The Ant and the Nightingale*, 1604. 8vo. of the nightingale:

" This poore muſitian ſitting all alone,
" On a greene hawthorne, from the thunder *bleſt*,
" Carolls in varied notes her antique mone,
" Keeping a ſharpned brier againſt her breſt."

See alſo F. Q. iv. vi. 13. TODD.

XIX. 3. —— *at his* haughty *helmet*] Paraphraſed by Milton, *Par. Loſt*, B. vi. 191. " The *proud* creſt of Satan." See alſo F. Q. i. vii. 31, ii. v. 12. TODD

So hugely ſtroke, that it the ſteele did rive,
And cleft his head: He, tumbling downe alive,
With bloudy mouth his mother earth did kis,
Greeting his grave: his grudging ghoſt did ſtrive
With the fraile fleſh; at laſt it flitted is,
Whether the ſoules doe fly of men, that live amis.

XIX. 5. ——— *He, tumbling downe* alive,
With bloudy mouth his mother earth *did kis,*
Greeting his grave:] Mr. Upton would alter *alive,* to *bilive,* i. e. *immediately:* For, ſays he, did he tumble down *alive* after his head was cleft aſunder? Without entering into an anatomical diſquiſition concerning the poſſibility of living after ſuch a blow; we may remark, that the poet himſelf intimates to us, that he fell down *alive,* and did not die till after his fall, in theſe lines,

——— " his grudging ghoſt did ſtrive
" With the fraile fleſh; at laſt it flitted is."

Mr. Upton would enforce and confirm the juſtneſs of his correction, by remarking, that the poet, in theſe verſes, copied from Virgil,

" Procubuit *moriens,* & *humum* ſemel ore *momordit:*"

Where the word *moriens* doth not imply, that the man, who fell down, was dead. I muſt confeſs that *alive* is ſuperfluous, but Spenſer has run into many other ſuperfluities on account of the frequency of his rhyme. Mr. Upton propoſes likewiſe to write earth with an initial capital, ſuppoſing it a *perſon;* however, we had, perhaps, better ſuppoſe it a *thing:* for, if we underſtand it to be a perſon, what an abſurd mixture ariſes?

——— " his mother *Earth* did kiſs,
" Greeting his *grave.* ——"

Grave cannot be referred to Earth as a perſon, but it may be to earth as a thing. However, it muſt be confeſſed, that this is ſuch an abſurd mixture as Spenſer was very likely to have fallen into; and we have numberleſs inſtances of this fault, in his account of the rivers which attended the marriage of Thames and Medway, F. Q. iv. xi. Where god and river (that is, perſon and thing,) are often indiſcriminately put, the one for the other. T. WARTON.

XX.

The Lady, when ſhe ſaw her champion fall,
Like the old ruines of a broken towre,
Staid not to waile his woefull funerall;
But from him fled away with all her powre:
Who after her as haſtily gan ſcowre,
Bidding the Dwarfe with him to bring away
The Sarazins ſhield, ſigne of the conqueroure:
Her ſoone he overtooke, and bad to ſtay;
For preſent cauſe was none of dread her to diſmay.

XXI.

Shee turning backe, with ruefull countenaunce,
Cride, "Mercy, mercy, Sir, vouchſafe to ſhow
On ſilly Dame, ſubiect to hard miſchaunce,
And to your mighty will." Her humbleſſe low
In ſo ritch weedes, and ſeeming glorious ſhow,
Did much emmove his ſtout heroicke heart;
And ſaid, "Deare dame, your ſuddein overthrow
Much rueth me; but now put feare apart,
And tel, both who ye be, and who that tooke your part."

XX. 2. *Like the old ruines of a broken towre,*] Statius, *Theb.* ix. 554.

—— "Ruit haud alio quàm celſa fragore
"Turris, ubi innumeros penitus quaſſata per ictus
"Labitur, effractamque aperit victoribus urbem."

See this alluſion more fully expreſſed, F. Q. i. viii. 23.

UPTON.

XXII.

Melting in teares, then gan ſhee thus lament;
" The wretched woman, whom unhappy howre
Hath now made thrall to your commandëment,
Before that angry heavens liſt to lowre,
And fortune falſe betraide me to your powre,
Was, (O what now availeth that I was!)
Borne the ſole daughter of an emperour;
He that the wide weſt under his rule has,
And high hath ſet his throne where Tiberis doth pas.

XXIII.

" He, in the firſt flowre of my freſheſt age,
Betrothed me unto the onely haire
Of a moſt mighty king, moſt rich and ſage;
Was never prince ſo faithfull and ſo faire,

XXII. 2. ——— *whom* unhappy howre] *Misfortune.* Fr. *malheur.* CHURCH.

XXII. 5. ——— *to* your *powre,*] So I read with the ſecond quarto, and with Mr. Upton. Mr. Church reads " *thy* powre," following the firſt quarto; but *your*, in the ſecond, was probably, as Mr. Upton ſuppoſes, Spenſer's own correction. So, in the third line of this ſtanza, " to *your* commandëment." TODD.

XXII. 6. *Was, (O what now availeth that I was!)*] This is a pathetical manner of correcting herſelf, and frequently uſed. See F. Q. ii. i. 50. *Shep. Cal.* Nov. v. 93. *Ruines of Time*, v. 41. So, in Arioſto, *Orl. Fur.* xiii. 4.

" Iſabella ſon io; che figlia fui
" Del re mal fortunato di Galizia:
" Ben diſſi fui, ch'or non ſon più di lui—"

See alſo ibid. xlv. 94, and Taſſo, xix. 40. Virgil, *Æn.* ii. 324, & Ter. *Heaut.* A. i. S. i. ver. 41. UPTON.

Was never prince ſo meeke and debonaire!
But, ere my hoped day of ſpouſall ſhone,
My deareſt lord fell from high honors ſtaire
Into the hands of hys accurſed fone,
And cruelly was ſlaine; that ſhall I ever mone!

XXIV.

"His bleſſed body, ſpoild of lively breath,
Was afterward, I know not how, convaid,
And fro me hid; of whoſe moſt innocent death
When tidings came to mee unhappy maid,
O, how great ſorrow my ſad ſoule aſſaid!
Then forth I went his woefull corſe to find,
And many yeares throughout the world I ſtraid,
A virgin widow; whoſe deepe-wounded mind
With love long time did languiſh, as the ſtriken hind.

XXIII. 5. ——— *ſo meeke and* debonaire!] *Gracious, kind.* Fr. The accuſtomed epithet of gallant knights. Thus, in *The famous Hiſt. of Palmendos, Son to the moſt renowned Palmerin D'Oliva*, Ch. xxiii. "And I, quoth Francelina, account my happineſſe nothing inferiour, gaining thereby the moſt valiant and *debonair* knight, that ever enterpriſed actions of chivalry." And in *The Game of Cheſs*, impr. by Caxton: "The kyng, that tofore tyme had ben vyctuous, and diſordynate in hys lyuyng, was made iuſt and vertuous, *debonayr*, &c."

TODD.

XXIV. 6. *Then forth I went* &c.] From Virgil, *Æn.* iv. 68.

"Uritur infelix Dido, totaque vagatur
"Urbe furens; qualis conjecta cerva ſagitta,
"Quam procul incautam nemora inter Creſia fixit
"Paſtor agens telis, &c." JORTIN.

XXIV. 9. *With love long time did languiſh*, as the ſtriken hind.]

XXV.

" At laſt it chaunced this proud Sarazin
To meete me wandring; who perforce me led
With him away; but yet could never win
The fort, that ladies hold in ſoveraigne dread.
There lies he now with foule diſhonor dead,
Who, whiles he livde, was called proud Sans-foy,
The eldeſt of three brethren; all three bred
Of one bad ſire, whoſe youngeſt is Sansioy;
And twixt them both was born the bloudy bold Sanſloy.

XXVI.

" In this ſad plight, friendleſſe, unfortunate,
Now miſerable I Fideſſa dwell,
Craving of you, in pitty of my ſtate,
To doe none ill, if pleaſe ye not doe well."
He in great paſſion all this while did dwell,
More buſying his quicke eies, her face to view,

As the ſtricken hind, literally from the Italian poet. " Come cervo ferito." *Orl. Furios.* C. xvi. ſt. 3. See too *Orl. Innam.* L. i. C. 5. ſt. 19. Virg. *Æn.* iv. 68. Again *Æn.* xii. 856. And Spenſer, F. Q. iv. i. 49. UPTON.

XXVI. 5. *He in great* paſſion] *Paſſion* is frequently uſed by Spenſer for any *commotion* of the mind. See F. Q. i. i. 49, i. i. 32, ii. ix. 41 and 43. Here it ſignifies not the *iraſcible*, but the ſofter paſſion of *pity*. So Milton, *Par. Loſt*, B. i. 604.

——— " cruel his eye, but caſt
" Signs of remorſe and *paſſion*, to behold
" The fellows of his crime."

And, in B. iv. 114, he uſes *paſſion* for *commotion*:

" Thus while he ſpake, each *paſſion* dimm'd his face
" Thrice chang'd with pale, &c." CHURCH.

Then his dull eares, to heare what ſhee did tell;
And ſaid, "Faire lady, hart of flint would rew
The undeſerved woes and ſorrowes, which ye ſhew.

XXVII.

"Henceforth in ſafe aſſuraunce may ye reſt,
Having both found a new friend you to aid,
And loſt an old foe that did you moleſt:
Better new friend then an old foe is ſaid."
With chaunge of chear the ſeeming-ſimple maid
Let fal her eien, as ſhamefaſt, to the earth,
And yeelding ſoft, in that ſhe nought gainſaid.
So forth they rode, he feining ſeemely merth,
And ſhee coy lookes: ſo dainty, they ſay, maketh derth.

XXVIII.

Long time they thus together traveiled;
Til, weary of their way, they came at laſt
Where grew two goodly trees, that faire did ſpred
Their armes abroad, with gray moſſe overcaſt;
And their greene leaves, trembling with every blaſt,
Made a calme ſhadowe far in compaſſe round:

XXVII. 9. ——— *ſo dainty, they ſay, maketh derth.*] Proverb. "Quæ rara, chara." UPTON.

The fearefull ſhepheard, often there aghaſt,
Under them never ſat, ne wont there ſound
His mery oaten pipe; but ſhund th' unlucky ground.

XXIX.

But this good Knight, ſoone as he them can ſpie,
For the coole ſhade him thither haſtly got:
For golden Phoebus, now ymounted hie,
From fiery wheeles of his faire chariot
Hurled his beame ſo ſcorching cruell hot,
That living creature mote it not abide;
And his new Lady it endured not.
There they alight, in hope themſelves to hide
From the fierce heat, and reſt their weary limbs a tide.

XXX.

Faire-ſeemely pleaſaunce each to other makes,
With goodly purpoſes, there as they ſit;

XXVIII. 7. *The fearefull ſhepheard, often there aghaſt,*
Under them never ſat,—] "Monſtrat Sylva nefas—" "Non Dryadum placet umbra choris, &c." Stat. *Theb.* ii. 519. See alſo Lucan's deſcription of the ſacred foreſt of Marſeilles, L. iii. 402. Whence Taſſo has imaged his inchanted foreſt, deſcribed in C. xiii. UPTON.

XXIX. 3. ——————— *now* ymounted *hie,*] The poet himſelf corrects this place among the errata of the firſt edition. Yet all the ſubſequent editions retain the errour *that mounted,* till thoſe of 1751 in quarto, of Church and Upton in 1758, and of Tonſon's edition in 1758. TODD.

XXX. 2. *With goodly* purpoſes,] *Diſcourſes.* Fr. *propos.* Spenſer frequently uſes *purpoſe* for *converſation.* See F. Q. iii. viii. 14. So Chaucer, p. 284. edit. Urr.

"Creſeide unto that *purpoſe* naught anſwerde."

CHURCH.

And in his falſed fancy he her takes
To be the faireſt wight, that lived yit;
Which to expreſſe, he bends his gentle wit;
And, thinking of thoſe braunches greene to frame
A girlond for her dainty forehead fit,
He pluckt a bough; out of whoſe rifte there came
Smal drops of gory bloud, that trickled down the ſame.

XXX. 3. *And in his* falſed fancy *he her takes*] "Nella ſua fantaſia falſáta." Again, F. Q. iii. i. 47. "And with vaine thoughts her *falſed fancy* vex." UPTON.

See alſo Watſon's Sonnets &c. entitled *Hecatompathia, &c.* and dated, in the Stationers Books, 1581. "With a *falſed* ſorrie jeſt." *Son.* 32. TODD.

XXX. 8. *He pluckt a bough; out of whoſe rifte there came Smal drops of gory bloud, that trickled down the ſame.*] I believe that the reader need not be put in mind, that this wonderful tale (ſo well adapted to the genius of romance) is taken from Virgil; where Æneas plucking a bough of myrtle ſees from the rift drops of blood trickling down &c. But were I to render into Latin verſe the following (*O ſpare with guilty hands to teare my tender ſides in this rough rynd embard;*) this from Ovid. *Met.* ii. 362. might very eaſily be borrowed,

"Parce precor; noſtrum laniatur in arbore corpus."

'Tis no wonder that Arioſto (who is an allegorical and a moral writer, as well as a romance writer,) ſhould copy this tale from Virgil.—Ruggiero having tied his winged horſe to a myrtle tree, the ghoſt, which was therein lodged by enchantment, ſpeaks to him, and tells him he was formerly a knight, but by the witchcraft of Alcina he was transformed into a tree; and that others were changed into various beaſts and other forms: the true image of the man being loſt through ſenſuality, *Orl. Fur.* C. vi. Other poets might be mentioned who tell the ſame kind of ſtories. See Ovid. *Met.* viii. 761. Taſſo, C. xiii. 41. Compare Dante *Inferno*, C. xiii. The ſame kind of alluſion we meet with in Shakſpeare, where

XXXI.

Therewith a piteous yelling voice was heard,
Crying, " O ſpare with guilty hands to teare
My tender ſides in this rough rynd embard;
But fly, ah! fly far hence away, for feare
Leaſt to you hap, that happened to me heare,
And to this wretched Lady, my deare love;
O too deare love, love bought with death too deare!"
Aſtond he ſtood, and up his heare did hove;
And with that ſuddein horror could no member move.

XXXII.

At laſt whenas the dreadfull paſſion
Was overpaſt, and manhood well awake;
Yet muſing at the ſtraunge occaſion,
And doubting much his ſence, he thus beſpake;
" What voice of damned ghoſt from Limbo lake,

Proſpero tells Ariel that he found him confined by the witch Sycorax,

" Into a cloven pine; within which rift
" Impriſon'd, thou didſt painfully remain
" A dozen years." UPTON.

XXXI. 8. *Aſtond he ſtood, and up his heare did hove;*
And with that ſuddein horror could no member move.]
Στῆ δὲ ταφὼν, *aſtond he ſtood:* Milton, *Par. Loſt*, B. ix. 890. " *aſtonied ſtood.*" Ὀρθαὶ δὲ τρίχες ἵσαν, *and up his heare did hove.* Hom. *Il.* ω. 359. So Æneas, meeting with the ſame adventure, relates of himſelf, " Obſtupui, ſteterantque comæ," Virg. *Æn.* iii. 48. So in Taſſo, xiii. 41. " Tutto ſi raccapriccia."
UPTON.

Or guilefull ſpright wandring in empty aire,
(Both which fraile men doe oftentimes miſtake,)
Sends to my doubtful eares theſe ſpeaches rare,
And ruefull plaints, me bidding guiltleſſe blood to ſpare?"

XXXIII.

Then, groning deep; "Nor damned ghoſt," quoth he,
"Nor guileful ſprite, to thee theſe words doth ſpeake;
But once a man Fradubio, now a tree;
Wretched man, wretched tree! whoſe nature weake
A cruell Witch, her curſed will to wreake,
Hath thus transformd, and plaſt in open plaines,
Where Boreas doth blow full bitter bleake,
And ſcorching ſunne does dry my ſecret vaines;
For though a tree I ſeeme, yet cold and heat me paines."

XXXIV.

"Say on, Fradubio, then, or man or tree,"
Quoth then the Knight; "by whoſe miſchiévous arts

XXXII. 9. *And* ruefull plaints,] This is the reading of the ſecond quarto. In the firſt, the paſſage is thus miſprinted; "And *tuefull plants.*" TODD.

Art thou misſhaped thus, as now I ſee?
He oft finds med'cine who his griefe imparts;
But double griefs afflict concealing harts;
As raging flames who ſtriveth to ſuppreſſe."
" The author then," ſaid he, " of all my ſmarts,
Is one Dueſſa, a falſe ſorcereſſe,
That many errant Knights hath broght to wretchedneſſe.

XXXV.

" In prime of youthly yeares, when corage hott
The fire of love and ioy of chevalree
Firſt kindled in my breſt, it was my lott
To love this gentle Lady, whome ye ſee
Now not a Lady, but a ſeeming tree;
With whome as once I rode accompanyde,
Me chaunced of a Knight encountred bee,
That had a like faire Lady by his ſyde;
Lyke a faire Lady, but did fowle Dueſſa hyde;

XXXVI.

" Whoſe forged beauty he did take in hand
All other Dames to have exceded farre;
I in defence of mine did likewiſe ſtand,
Mine, that did then ſhine as the morning ſtarre.

XXXVI. 4. —— *that did then ſhine as the morning ſtarre.*] Such are the celebrated beauties in Romance. See again, F. Q. i. xii. 21. Thus, in *The Hiſt. of Palmendos*, Ch. xxii. " Now *ſhined* faire Francelina brighter then the *morning ſtar.*" Skelton is no leſs gallant in his addreſs " To maiſtres Iſabell Pennell," *Poems* edit. 1736. p. 41.

So both to batteill fierce arraunged arre;
In which his harder fortune was to fall
Under my ſpeare; ſuch is the dye of warre.
His Lady, left as a priſe martiall,
Did yield her comely perſon to be at my call.

XXXVII.

" So doubly lov'd of Ladies unlike faire,
Th' one ſeeming ſuch, the other ſuch indeede,
One day in doubt I caſt for to compare
Whether in beauties glorie did exceede;
A roſy girlond was the victors meede.
Both ſeemde to win, and both ſeemde won to bee;
So hard the diſcord was to be agreede.
Frælliſſa was as faire, as faire mote bee,
And ever falſe Dueſſa ſeemde as faire as ſhee.

XXXVIII.

" The wicked Witch, now ſeeing all this while
The doubtfull ballaunce equally to ſway,
What not by right, ſhe caſt to win by guile;
And, by her helliſh ſcience, raisd ſtreight way
A foggy miſt that overcaſt the day,
And a dull blaſt that breathing on her face
Dimmed her former beauties ſhining ray,

" *Sterre of the morowe* graye,
" The bloſſome on the ſpraye,
" The freſheſte flowre of Maye." TODD.

XXXVI. 7. ——— *ſuch is the dye of warre.*] So F. Q. ii. v. 13. " For th' equall die of warr he well did know." Alea belli communis. Ξυνὸς Ἐνυάλιος, communis Mars. Hom. *Il.* δ' 309. Schol. κοινὴ ἡ τῦ πολέμυ τύχη. UPTON.

And with foule ugly forme did her diſgrace:
Then was ſhe fayre alone, when none was faire
in place.

XXXIX.

"Then cride ſhe out, 'Fye, fye, deformed wight,
'Whoſe borrowed beautie now appeareth
plaine
'To have before bewitched all mens ſight:
'O leave her ſoone, or let her ſoone be
ſlaine!'
Her loathly viſage viewing with diſdaine,
Eftſoones I thought her ſuch as ſhe me told,
And would have kild her; but with faigned
paine
The falſe Witch did my wrathfull hand with-
hold:
So left her, where ſhe now is turnd to treën
mould.

XL.

"Thensforth I tooke Dueſſa for my Dame,
And in the Witch unweeting ioyd long
time;
Ne ever wiſt, but that ſhe was the ſame:

XXXVIII. 9. Then *was ſhe*] Mr. Church reads *Thens*; correcting the paſſage, as he ſays, from the Errata annexed to the firſt edition. It is true, that in the Errata *Then*, which occurs in p. 30. of that edition, is twice directed to be read *Thens*: but theſe corrections, as the context will prove, are evidently intended for ſt. xl. line 1, and ſt. xli. 4; both which are miſprinted *Then forth*. I follow, therefore, all the later editions, which here read *Then*. TODD.

Till on a day (that day is everie Prime,
When witches wont do penance for their crime,)
I chaunſt to ſee her in her proper hew,

XL. 4. *Till on a day (that day is everie Prime,*
When witches wont do penance for their crime,)
I chaunſt to ſee her in her proper hew,] This vulgar notion of the annual penance of witches may be illuſtrated from Bodinus, from whom Scot has the following tranſlation in the diſcovery of witchcraft, pag. 90. "In Livonia *yearly*, about the end of December, a certain knave or devil warneth all the witches in the country to come to a certain place: if they fail, the devil cometh and whippeth them with an iron rod, ſo as the print of his laſhes remain upon their bodies for ever. The captain leadeth the way through a great poole of water; many millions of witches ſwim after; they are no ſooner paſſed through the water, but they are all transformed into wolves, and fly upon and devour both men, women, and cattle; after twelve days they return through the ſame water, and ſo receive human ſhape again."

The reader at his leiſure may conſult the ſtory of the beautiful youth Ziliante and the witch Morgana (ſiſter of Alcina) in Boyardo's *Orlando Innamorato*, L. 2. C. 12. and C. 13. In Arioſto, the fairy Manto, who gave name to Mantua, ſays the fairies were changed every *ſeventh* day into ſnakes, *Orl. Fur.* C. xliii. 98. And Milton, having mentioned the change of the devils into ſerpents, adds their "*annual* humbling," *Par. Loſt*, B. x. 576.

This vulgar notion ſeems to have taken its firſt riſe, from the ſtories told of the periodical puniſhments, as well as of the reſpites, of the infernal ſpirits. Compare Milton, *Par. Loſt*, B. ii. 597. The chriſtian poet Prudentius mentions reſpites and renewals again of puniſhments. Or it might have taken its riſe from the revolutions of the ſoul, from its purgatorial ſtate to human life, and back again in endleſs revolutions: an Egyptian doctrine; mentioned in Plato's *Phædo*, and finely introduced in Virgil's 6th *Æneid*; and by our poet in his Epiſode of the gardens of Adonis. UPTON.

Ibid. ——— *that day is everie* Prime,] *Morning:* conſtantly ſo uſed by Spenſer. The ſenſe here is, "Till one morning, &c." CHURCH.

Prime is uſed by Spenſer in different ſignifications; here,

Bathing her ſelfe in origane and thyme:
A filthy foule old woman I did vew,
That ever to have toucht her I did deadly rew.

XLI.

" Her neather partes miſshapen, monſtruous,
Were hidd in water, that I could not ſee;
But they did ſeeme more foule and hideous,
Then womans ſhape man would beleeve to bee.
Thensforth from her moſt beaſtly companie
I gan refraine, in minde to ſlipp away,
Soone as appeard ſafe opportunitie:
For danger great, if not aſſurd decay,
I ſaw before mine eyes, if I were knowne to ſtray.

for the ſpring, or beginning of the year; or, it may mean the prime of the moon, at the firſt appearing of the new moon, called *the Prime:* and this explanation has reference to Hecate, who is the ſame as the moon, and preſides over witchcraft. UPTON.

XL. 7. *Bathing her ſelfe in origane and thyme:*] For this " filthy foule old woman," in the more minute deſcription which the poet gives of her, F. Q. i. viii. 47, is deſcribed with " a *ſcabby ſkin;*" and *origane*, or baſtard marjoram, is more eſpecially mentioned as a cure for ſuch unſeemly diſorders: " *Organie* healeth ſcabs, itchings, and ſcuruineſſe, being *vſed in bathes.*" Gerarde's *Herball*, fol. 1597. p. 542. *Thyme* is deemed of ſimilar virtue with *organie*, in Langham's *Garden of Health*, 2d ed. 1633, p. 453. TODD.

XLI. 1. *Her neather partes miſshapen, monſtruous,*
Were hidd in water, that I could not ſee;] So Fraud, of which Dueſſa is a type, is imaged by Dante ſwimming in the river Styx, and concealing its miſhapen, monſtrous, neather parts. Compare this likewiſe with F. Q. i. viii. 46, where the ſcarlet whore is ſtript of her falſe ornaments. See likewiſe the odious picture of Alcina, when Ruggiero views her, i. e. *falſe pleaſure*, with the eye of reaſon, *Orl. Fur.* C. vii. UPTON.

XLI. 9. ——— *if I were knowne to* ſtray.] I thought it ſhould have been,—if I were knowne to *ſtay*. But no books

XLII.

" The diveliſh hag, by chaunges of my cheare,
Perceiv'd my thought; and, drownd in ſleepie night,
With wicked herbes and oyntments did beſmeare
My body, all through charmes and magicke might,
That all my ſenſes were bereaved quight:
Then brought ſhe me into this deſert waſte,
And by my wretched lovers ſide me pight;
Where now enclosd in wooden wals full faſte,
Baniſht from living wights, our wearie daies we waſte."

XLIII.

" But how long time," ſaid then the Elfin Knight,
" Are you in this misformed hous to dwell?"
" We may not chaunge," quoth he, " this evill plight,
Till we be bathed in a living Well:
That is the terme preſcribed by the ſpell."
" O how," ſayd he, " mote I that Well out find,

read ſo. We may interpret then, " if I were known to her to intend to ſtray." So, F. Q. ii. vi. 23.

" The ſea is wide and eaſy for to *ſtray*."

i. e. to cauſe men to ſtray. UPTON.

XLII. 4. *My body, all* &c.] All the editions point thus:

" My body all, ——— "

But ſee F. Q. i. v. 53. CHURCH.

That may reſtore you to your wonted well?"
" Time and ſuffised fates to former kynd
Shall us reſtore; none elſe from hence may us unbynd."

XLIV.

The falſe Dueſſa, now Fideſſa hight,
Heard how in vaine Fradubio did lament,
And knew well all was true. But the good Knight,

XLIII. 7. ——— *to your wonted* well?] To your former *well being*, that is, to your human ſhape. CHURCH.

Well is *wele* or *weal*, *welfare*. See F. Q. v. vi. 23, v. xi. 16. It is here ſpelt *well* in conformity to the rhyme. Chaucer, *Kn. Tale*, 897. edit. Urr. " In all his *wele*," that is, *proſperity*. UPTON.

XLIII. 8. ——— *to former* kynd] *Our former human nature*. Spenſer perpetually uſes *kind* for *nature*, and *kindly* for *natural*; as alſo *unkindly* for *unnatural*. See F. Q. i. i. 26. CHURCH.

Kind and *kindly* are thus uſed in Chaucer. See Gloſſ. edit. Urr. And, in the *Viſion of Pierce Plowman*, Nature perſonified is called *Kinde*. Shakſpeare alſo uſes *unkind* for *unnatural*. Ven. and Adon. v. 104.

" O, had thy mother borne ſo bad a mind,
" She had not brought forth thee, but died *unkind*."

TODD.

XLIII. 9. *Shall us reſtore;* &c.] Mr. Upton conjectures that this reſtoration to their former natures would have been completed in ſome of the ſubſequent books, if the poet had lived to finiſh his poem; like as Aſtolfo, transformed into a myrtle by Alcina, is reſtored by the ſage Meliſſa, and as St. Denis, in the *Seven Champions*, recovers a daughter of the king of Theſſaly, who by enchantment had been changed into a mulberry tree. Wierus, in a chapter *De phantaſtica transformatione hominum in beſtias*, relates, from William of Malmesbury, a ludicrous metamorphoſis of a young man, whoſe reſtoration to his proper ſhape could be effected only by *bathing in water*. See Wierus *De Præſtigiis Dæmonum*, &c. Baſil. 1583. 4to. p. 269. TODD.

Full of ſad feare and ghaſtly dreriment,
When all this ſpeech the living tree had ſpent,
The bleeding bough did thruſt into the ground,
That from the blood he might be innocent,
And with freſh clay did cloſe the wooden wound:
Then turning to his Lady, dead with feare her fownd.

XLV.

Her ſeeming dead he fownd with feigned feare,
As all unweeting of that well ſhe knew;
And paynd himſelfe with buſie care to reare
Her out of careleſſe ſwowne. Her eyelids blew,
And dimmed ſight with pale and deadly hew,
At laſt ſhe up gan lift; with trembling cheare
Her up he tooke, (too simple and too trew,)
And oft her kiſt. At length, all paſſed feare,
He ſet her on her ſteede, and forward forth did beare.

XLIV. 6. *The bleeding bough did thruſt into the ground,*
That from the blood he might be innocent,] For the like reaſon Æneas performs the juſt obſequies to Polydorus, which in ſome meaſure he had violated. UPTON.

CANTO III.

Forſaken Truth long ſeekes her Love,
And makes the lyon mylde;
Marres blind Devotions mart, and fals
In hand of leachour vylde.

I.

NOUGHT is there under heav'ns wide hollowneſſe,
That moves more deare compaſſion of mind,
Then beautie brought t'unworthie wretchedneſſe
Through envies ſnares, or fortunes freakes unkind.
I, whether lately through her brightnes blynd,
Or through alleageance, and faſt fealty,
Which I do owe unto all womankynd,
Feele my hart perſt with ſo great agony,
When ſuch I ſee, that all for pitty I could dy.

II.

And now it is empaſſioned ſo deepe,
For faireſt Unaes ſake, of whom I ſing,

I. 1. *Nought is there under heav'ns wide hollowneſſe,*
That moves more deare compaſſion of mind,] Spenſer uſually begins his Canto with ſome reflection, agreeable to his ſubject: ſo did the two Italian poets before him, Berni in the *Orlando Innamorato*, and Arioſto in the *Orl. Furioſo*. UPTON.

That my frayle eies theſe lines with teares
do ſteepe,
To thinke how ſhe through guyleful handeling,
Though true as touch, though daughter of a
king,
Though faire as ever living wight was fayre,
Though nor in word nor deede ill meriting,
Is from her Knight divorced in deſpayre,
And her dew loves deryv'd to that vile Witches
ſhayre.

III.

Yet ſhe, moſt faithfull Ladie, all this while
Forſaken, wofull, ſolitarie mayd,
Far from all peoples preace, as in exile,
In wilderneſſe and waſtfull deſerts ſtrayd,
To ſeeke her Knight; who, ſubtily betrayd
Through that late viſion which th' Enchaunter wrought,
Had her abandond: She, of nought affrayd,
Through woods and waſtnes wide him daily
ſought;
Yet wiſhed tydinges none of him unto her
brought.

III. 3. *Far from all peoples* preace,] *Preſs* or *crowd.* So Chaucer, *Wif of Bathes Prol.* 6104. ed. Tyrwhitt.

" Great *prees* at market maketh dere ware."

Some editions read *praiſe* and *preſs*; but *preace*, the reading of the firſt quarto, is rightly reſtored by Church and Upton. Tonſon's edition of 1758 reads, with the ſecond quarto, *preaſe*.

TODD.

IV.

One day, nigh wearie of the yrkeſome way,
From her unhaſtie beaſt ſhe did alight;
And on the graſſe her dainty limbs did lay
In ſecrete ſhadow, far from all mens ſight;
From her fayre head her fillet ſhe undight,
And layd her ſtole aſide: Her angels face,
As the great eye of heaven, ſhyned bright,
And made a ſunſhine in the ſhady place;
Did never mortall eye behold ſuch heavenly grace.

V.

It fortuned, out of the thickeſt wood
A ramping lyon ruſhed ſuddeinly,

IV. 6. ——————— *Her angels face,*
As the great eye of heaven, ſhyned &c.] A moſt elegant painting, but not without ſome reſemblance to the heroines of romance. Thus, in *The moſt excellent and pleſant metaphoricall Hiſtorie of Peſiſtratus and Catanea,* by Edm. Eluiden, Gentleman. bl. l. 12mo. Impr. by H. Bynneman, a lady is deſcribed by a ſimilar compariſon, Sign. D. v.

" Here beauty, blazing more in ſight
within hir angelike face,
" Than in the ſkies the golden rayes
of Tytans raumping race." TODD.

IV. 7. *As the great* eye of heaven,] " *Mundi Oculus,*" Ovid. *Met.* iv. 228. And Milton, *Par. Loſt,* B. v. 171.

" Thou Sun, of this great world both *eye* and ſoul."

And Shakſpeare, *Rich.* II.

" All places that the *eye of heaven* viſits." UPTON.

IV. 9. *Did never mortall eye behold* &c.] That is, mortall eye never did behold &c. This conſtruction is common in old poetry. The celebrated ballad of *Chriſts Kirk on the Green* thus commences:

" Was ne'er in Scotland heard or ſeen
" Sik dancing nor deray." TODD.

V. 2. *A ramping lyon* &c.] A lion here fawns upon Una. It is the doctrine of Romance, that a lion will offer no injury

Hunting full greedy after ſalvage blood:
Soone as the royall Virgin he did ſpy,
With gaping mouth at her ran greedily,
To have attonce devourd her tender corſe:
But to the pray when as he drew more ny,
His bloody rage aſwaged with remorſe,
And, with the ſight amazd, forgat his furious forſe.

VI.

Inſtead thereof he kiſt her wearie feet,
And lickt her lilly hands with fawning tong;
As he her wronged innocence did weet.
O how can beautie maiſter the moſt ſtrong,
And ſimple truth ſubdue avenging wrong!

to a true virgin. Two lions, after this manner, fawn upon Sabra, in the *Seven Champions*, at which, ſays St. George, "Now, Sabra, I have by this ſufficiently proved thy true virginitie: for it is the nature of a lion, be he never ſo furious, not to harme the unſpotted virgin, but humbly to lay his briſtled head upon a maiden's lap." P. i. c. 11. T. WARTON.

The ſame circumſtances are related of Joſian in the romance of *Sir Bevis of Hampton*. TODD.

VI. 4. *O how* can *beautie maiſter the moſt ſtrong*,] O how beautie *knows, is able*, to maiſter the moſt ſtrong! Anglo-S. cunnan *ſcire*, cann *novi*. Chaucer ſo uſes it, *Wife of Bathes Prol.* 231.

"A wiſe wife, if that ſhe *can* hire good,
"Shall beren hem on hond the cow is wood:"

That is, if ſhe *knoweth* her intereſt. UPTON.

Mr. Upton might have ſtrengthened his illuſtration by a paſſage in the *Shep. Cal.* Feb. v. 77.

"Seemeth thy flocke thy counſell *can*:"

That is, it ſeems as if they *knew* thy counſell. Chaucer, it may be added, very often thus uſes the word. TODD.

Whoſe yielded pryde and proud ſubmiſſion,
Still dreading death, when ſhe had marked long,
Her hart gan melt in great compaſſion;
And drizling teares did ſhed for pure affection.

VII.

"The lyon, lord of everie beaſt in field,"
Quoth ſhe, "his princely puiſſance doth abate,
And mightie proud to humble weake does yield,
Forgetfull of the hungry rage, which late
Him prickt, in pittie of my ſad eſtate:—
But he, my lyon, and my noble lord,
How does he find in cruell hart to hate
Her, that him lov'd, and ever moſt adord
As the god of my life? why hath he me abhord?"

VIII.

Redounding teares did choke th' end of her plaint,
Which ſoftly ecchoed from the neighbour wood;
And, ſad to ſee her ſorrowfull conſtraint,
The kingly beaſt upon her gazing ſtood;

VI. 6. *Whoſe yielded pryde* &c.] Milton ſeems to have had this line in view, where he ſpeaks of Eve, *Par. Loſt*, B. iv. 308.

"Subjection ———
"Yielded with coy ſubmiſſion, modeſt pride."

CHURCH.

VII. 9. *As the* god of my life?] *Pſ.* xlii. 10. "I made my prayer unto the *God of my life.*" But applied as in Cicero, Orat. ii. *poſt reditum.* Sect. iv. "Princeps P. Lentulus, parens ac *deus noſtræ vitæ*, fortunæ, &c." UPTON.

With pittie calmd, downe fell his angry mood.
At laſt, in cloſe hart ſhutting up her payne,
Aroſe the Virgin borne of heavenly brood,
And to her ſnowy palfrey got agayne,
To ſeeke her ſtrayed Champion if ſhe might attayne.

IX.

The lyon would not leave her deſolate,
But with her went along, as a ſtrong gard
Of her chaſt perſon, and a faythfull mate
Of her ſad troubles and misfortunes hard:
Still, when ſhe ſlept, he kept both watch and ward;
And, when ſhe wakt, he wayted diligent,
With humble ſervice to her will prepard:
From her fayre eyes he took commandëment,
And ever by her lookes conceived her intent.

X.

Long ſhe thus traveiled through deſerts wyde,
By which ſhe thought her wandring Knight ſhold pas,
Yet never ſhew of living wight eſpyde;
Till that at length ſhe found the troden gras,
In which the tract of peoples footing was,
Under the ſteepe foot of a mountaine hore:
The ſame ſhe followes, till at laſt ſhe has

IX. 5. ——— *kept both watch and ward;*] See the note on the *Shepheards Calender*, Sept. v. 234. TODD.

A damzel ſpyde ſlow-footing her before,
That on her ſhoulders ſad a pot of water bore.

XI.

To whom approching ſhe to her gan call,
To weet, if dwelling place were nigh at hand;
But the rude wench her anſwerd nought at all;
She could not heare, nor ſpeake, nor underſtand:
Till, ſeeing by her ſide the lyon ſtand,
With ſuddein feare her pitcher downe ſhe threw,
And fled away: for never in that land

X. 8. ——— ſlow-footing *her before,*] So Milton, in his moſt exquiſite Monody, of Camus:

" Next, Camus, reverend ſire, went *footing ſlow.*"

Henry More uſes the ſame expreſſion. TODD.

X. 9. *That on her* ſhoulders ſad *a pot of water bore.*] Our poet paints according to the ſimplicity of ancient cuſtoms and manners; and his painting is therefore the more natural and pleaſing. See *Gen.* xxiv. 15. and 45. " Rebecca came out with *her pitcher upon her ſhoulder.*" So likewiſe the woman of Samaria, *John* iv. 7. And the very ſame natural picture we have in Homer, *Od.* κ'. 105.

Κούρη δὲ ξύμβλητο πρὸ ἄστεος ὑδρευούση. UPTON.

Sad ſhoulders are *heavy ſhoulders.* This expreſſion is parallel to " *heavy trees,*" F. Q. iii. vi. 42. So Milton, *Par. Loſt,* B. viii. 162. " He from the eaſt his *flaming road* begin." Where, as Mr. Richardſon obſerves, the poet elegantly applies to the *road* what belongs to the *ſun.* CHURCH.

Mr. Church's obſervation may be ſtrengthened by Spenſer's uſe of *ſad* for *heavy,* F. Q. ii. viii. 30.

——— " his hand, more *ſad* then lump of lead." TODD.

XI. 7. *And fled away:*] After having told us, that, ſeeing the lion ſtand by her, ſhe fled away for fear, he adds, that this was becauſe ſhe had never ſeen a lady before, which certainly was no reaſon why ſhe ſhould fly from the lion. What our author intended to expreſs here, was, that " at ſeeing the lion,

Face of fayre lady ſhe before did vew,
And that dredd lyons looke her caſt in deadly hew.

XII.

Full faſt ſhe fled, ne ever lookt behynd,
As if her life upon the wager lay;
And home ſhe came, whereas her mother blynd
Sate in eternall night; nought could ſhe ſay;
But, ſuddeine catching hold, did her diſmay
With quaking hands, and other ſignes of feare:
Who, full of ghaſtly fright and cold affray,
Gan ſhut the dore. By this arrived there
Dame Una, weary Dame, and entrance did requere:

XIII.

Which when none yielded, her unruly page
With his rude clawes the wicket open rent,
And let her in; where, of his cruell rage
Nigh dead with feare, and faint aſtoniſhment,
Shee found them both in darkſome corner pent:
Where that old woman day and night did pray
Upon her beads, devoutly penitent:
Nine hundred *Pater noſters* every day,
And thriſe nine hundred *Aves* ſhe was wont to ſay.

and ſo beautiful a lady, an object never ſeen before in that country, ſhe was affrighted, and fled." T. WARTON.

XIV.

And, to augment her painefull penaunce more,
Thriſe every weeke in aſhes ſhee did ſitt,
And next her wrinkled ſkin rough ſackecloth wore,
And thriſe-three times did faſt from any bitt:
But now for feare her beads ſhe did forgett.
Whoſe needleſſe dread for to remove away,
Faire Una framed words and count'naunce fitt:
Which hardly doen, at length ſhe gan them pray,
That in their cotage ſmall that night ſhe reſt her may.

XV.

The day is ſpent; and commeth drowſie night,
When every creature ſhrowded is in ſleepe:
Sad Una downe her laies in weary plight,
And at her feete the lyon watch doth keepe:
In ſtead of reſt, ſhe does lament, and weepe,
For the late loſſe of her deare-loved Knight,
And ſighes, and grones, and evermore does ſteepe
Her tender breſt in bitter teares all night;
All night ſhe thinks too long, and often lookes for light.

XVI.

Now when Aldeboran was mounted hye
Above the ſhinie Caſſiopeias chaire,

And all in deadly ſleepe did drowned lye,
One knocked at the dore, and in would fare;
He knocked faſt, and often curſt, and ſware,
That ready entraunce was not at his call;
For on his backe a heavy load he bare
Of nightly ſtelths, and pillage ſeverall,
Which he had got abroad by purchas criminall.

XVII.

He was, to weete, a ſtout and ſturdy thiefe,
Wont to robbe churches of their ornaments,
And poore mens boxes of their due reliefe,
Which given was to them for good intents:
The holy ſaints of their rich veſtiments
He did diſrobe, when all men careleſſe ſlept;
And ſpoild the prieſts of their habiliments;
Whiles none the holy things in ſafety kept,
Then he by conning ſleights in at the window crept.

XVI. 9. ——— *by* purchas *criminall.*] Robberies. So Shakſpeare, *K. Hen.* V. A. iii. S. ii. "They will ſteal any thing and call it——*purchaſe.*"

And Jonſon in the *Alchymiſt*, A. v. S. i. "Do you pack up all the goods and *purchaſe.*"

Chaucer alſo in his prophecy,

"And robberie is held *purchaſe.*" UPTON.

XVII. 9. *Then he by conning ſleights in at the window crept.*] A plain alluſion to the opening of the tenth chapter of St. John. And thus Milton, *Par. Loſt*, B. iv. 188.

"Or as a thief ——
"In at the window climbs, or o'er the tiles:
"So clomb this firſt grand thief into God's fold;
"So ſince into his church lewd hirelings climb."

TODD.

XVIII.

And all, that he by right or wrong could find,
Unto this houſe he brought, and did beſtow
Upon the daughter of this woman blind,
Abeſſa, daughter of Corceca ſlow,
With whom he whoredome usd that few did know,
And fed her fatt with feaſt of offerings,
And plenty, which in all the land did grow;
Ne ſpared he to give her gold and rings:
And now he to her brought part of his ſtolen things.

XIX.

Thus, long the dore with rage and threats he bett;
Yet of thoſe fearfull women none durſt rize,
(The lyon frayed them,) him in to lett;
He would no lenger ſtay him to advize,
But open breakes the dore in furious wize,
And entring is; when that disdainfull beaſt,
Encountring fierce, him ſuddein doth ſurprize;

XVIII. 6. *And fed her fatt with feaſt of offerings,*] The poet ſeems to hint that the ſame corruption was now in the church of Chriſt, as in the Jewiſh church, in the times of old Eli; whoſe ſons debauched the women, 1 *Sam.* ii. 22. "And made themſelves *fat with the chiefeſt of all the offerings.*"

UPTON.

And, ſeizing cruell clawes on trembling breſt,
Under his lordly foot him proudly hath ſuppreſt.

XX.

Him booteth not reſiſt, nor ſuccour call,
His bleeding hart is in the vengers hand;
Who ſtreight him rent in thouſand peeces ſmall,
And quite diſmembred hath: the thirſty land
Dronke up his life; his corſe left on the ſtrand.
His fearefull freends weare out the wofull night,
Ne dare to weepe, nor ſeeme to underſtand
The heavie hap, which on them is alight;
Affraid, leaſt to themſelves the like miſhappen might.

XIX. 8. *And,* ſeizing] *Fixing.* See F. Q. i. viii. 15, and v. iv. 40. CHURCH.

XIX. 9. ——————— *hath* ſuppreſt.] *Kept under,* as in F. Q. vi. viii. 18.

" He ſtaide his hand according her deſire,
" Yet nathemore him ſuffred to arize;
" But, ſtill *ſuppreſſing,* gan &c." TODD.

XX. 2. *His bleeding hart is in the vengers* hand;] i. e. His bleeding heart is in the *pawes* of the lion, which revenged her cauſe. In Spaniſh the forefeet of beaſts are called, *manos.* And Cicero, ſpeaking of the proboſcis of the elephant, ſays, " *Manus* etiam data elephantis, &c." *Nat. Deor.* ii. 47. But what is nearer to our purpoſe Lucian calls the forefoot of the lion, ἡ χεὶρ ἡ δεξιά. I might mention too Dante, *Inferno* C. vi. in his deſcription of Cerberus,

" E'l ventre largo, e unghiate *le mani.*"

And *Dan.* vi. 27. " Who hath delivered Daniel from the *power* of the lions." Heb. *hand.* UPTON.

XXI.

Now when broad day the world diſcovered has,
Up Una roſe, up roſe the lyon eke;
And on their former iourney forward pas,
In waies unknowne, her wandring Knight to ſeeke,
With paines far paſſing that long-wandring Greeke,
That for his love refuſed deitye:
Such were the labours of this Lady meeke,
Still ſeeking him, that from her ſtill did flye;
Then furtheſt from her hope, when moſt ſhe weened nye.

XXI. 2. *Up Una roſe, up roſe the lyon eke;*] Spenſer imitates Chaucer, *Kn. Tale*, 2275.

" Uproſe the Sunne, and uproſe Emely."

Dryden, who has put this tale into modern verſification, has kept all the words of Chaucer, as well knowing no alteration of his could better them. UPTON.

XXI. 5. *With paines far paſſing that* long-wandring *Greeke, That for his love refuſed* deitye:] *That long-wandring Greeke*, Ulyſſes, Ὃς μάλα πολλὰ πλάγχθη, Hom. *Odyſſ.* ά 1. πολύπλαγκτος, Od. ε'. *That for his love* (Penelope) *refuſed deitie*, (the Goddeſs Calypſo, Odyſſ. ά 56.) Or *deitie*, may be interpreted, *immortality;* and this latter interpretation, I think the true one: for ſo Chaucer uſes the word, and Chaucer's authority is very great in interpreting Spenſer, *Rom. Roſe*, 5656.

" Pythagoras himſelf reherſes —
" Than, whan thou goeſt thy body fro,
" Fre in the ayre thou ſhalt upgo,
" And levin all humanite,
" And purely live in *diete.*"

In the original,

" Vivant en pure deïté." UPTON.

XXII.

Soone as ſhe parted thence, the fearfull twayne,
That blind old woman, and her daughter dear,
Came forth; and, finding Kirkrapine there ſlayne,
For anguiſh great they gan to rend their heare,
And beat their breſts, and naked fleſh to teare:
And when they both had wept and wayld their fill,
Then forth they ran, like two amazed deare,
Halfe mad through malice and revenging will,
To follow her, that was the cauſer of their ill:

XXIII.

Whome overtaking, they gan loudly bray,
With hollow houling, and lamenting cry;
Shamefully at her rayling all the way,
And her accuſing of diſhoneſty,
That was the flowre of faith and chaſtity:
And ſtill, amidſt her rayling, ſhe did pray
That plagues, and mischiefes, and long miſery,

XXIII. 1. ——— *they gan loudly* bray,] Mr. Upton propoſes to reject *bray*, and ſubſtitute *bay*. But perhaps there is no neceſſity for the alteration. *Bray* ſignifies the making any kind of noiſe. See before, C. i. ſt. 17. "She loudly gan to *bray*." But there it is applied to the Dragon. It is however applied to perſons. See F. Q. i. vi. 7. And thus, in *Sir Bevis of Hampton*;

"Yea, ſaid the Gyant, will he ſo?
"A dore barre he tooke in his hand tho;
"And out vnto Bevis he *braide*,
"And thus vnto him he ſaid, &c." TODD.

XXIII. 6. ——— *amidſt her rayling*] See a like change of the number, F. Q. v. xi. 42. CHURCH.

Might fall on her, and follow all the way;
And that in endleſſe error ſhe might ever ſtray.

XXIV.

But, when ſhe ſaw her prayers nought prevaile,
Shee backe retourned with ſome labour loſt;
And in the way, as ſhee did weepe and waile,
A Knight her mett in mighty armes emboſt,
Yet Knight was not for all his bragging boſt;
But ſubtill Archimag, that Una ſought
By traynes into new troubles to have toſte:
Of that old woman tidings he beſought,
If that of ſuch a Lady ſhee could tellen ought.

XXV.

Therewith ſhe gan her paſſion to renew,
And cry, and curſe, and raile, and rend her heare,
Saying, that harlott ſhe too lately knew,
That causd her ſhed ſo many a bitter teare;
And ſo forth told the ſtory of her feare.
Much ſeemed he to mone her hapleſſe chaunce,
And after for that Lady did inquere;
Which being taught, he forward gan advaunce
His fair enchaunted ſteed, and eke his charmed launce.

XXVI.

Ere long he came where Una traveild ſlow,
And that wilde champion wayting her beſyde;
Whome ſeeing ſuch, for dread hee durſt not ſhow

Him ſelfe too nigh at hand, but turned wyde
Unto an hil; from whence when ſhe him ſpyde,
By his like-ſeeming ſhield her Knight by name
Shee weend it was, and towards him gan ride:
Approching nigh ſhe wiſt it was the ſame;
And with faire fearefull humbleſſe towards him ſhee came:

XXVII.

And weeping ſaid, "Ah my long-lacked lord,
Where have ye bene thus long out of my ſight?
Much feared I to have bene quite abhord,
Or ought have done, that ye diſpleaſen might;
That ſhould as death unto my deare heart light:
For ſince mine eie your ioyous ſight did mis,
My chearefull day is turnd to cheareleſſe night,
And eke my night of death the ſhadow is:
But welcome now, my light, and ſhining lampe of blis!"

XXVIII.

He thereto meeting ſaid, "My deareſt dame,
Far be it from your thought, and fro my wil,

XXVI. 9. ——— humbleſſe] *Humility.* Uſed by Chaucer. See Gloſſ. edit. Urr. And by Spenſer again, F. Q. i. ii. 21. *Humbleſſe*, Fr. See Cotgrave. Spenſer alſo thus uſes *nimbleſſe* for *nimbleneſs*, F. Q. v. ix. 29. TODD.

XXVIII. 1. *He thereto* meeting *ſaid,*] Virgil, *Æn.* xii. 625. "Talibus *occurrit* dictis." UPTON.

To thinke that knighthood I ſo much ſhould ſhame,
As you to leave that have me loved ſtil,
And choſe in Faery court, of meere goodwil,
Where nobleſt Knights were to be found on earth.
The earth ſhall ſooner leave her kindly ſkil
To bring forth fruit, and make eternal derth,
Then I leave you, my liefe, yborn of hevenly berth.

XXIX.

" And ſooth to ſay, why I lefte you ſo long,
Was for to ſeeke adventure in ſtraunge place;
Where, Archimago ſaid, a felon ſtrong
To many Knights did daily worke diſgrace;
But Knight he now ſhall never more deface:
Good cauſe of mine excuſe that mote ye pleaſe
Well to accept, and evermore embrace
My faithfull ſervice, that by land and ſeas

XXVIII. 7. *The earth ſhall ſooner leave her* kindly *ſkil*] We uſe the ſame word in the ſame ſenſe in the Litany, " The *kindly* fruits of the earth." Spenſer ſeems to have tranſlated Propertius, L. ii. *El.* xii. 31.

" Terra prius falſo partu deludet arantes,
" Quàm poſſim noſtros alio transferre calores." UPTON.

XXIX. 6. I have here followed the pointing ſuggeſted by Upton, and ſilently obſerved by Church: All other editions retain a ſemicolon after *excuſe*; but, as Mr. Upton remarks, the verſes may be thus conſtrued,

Good cauſe of mine excuſe that mote ye pleaſe
Well to accept —

" *I hope that ye might pleaſe well to accept this ſufficient cauſe of my excuſe:* THAT being optatively uſed." TODD.

Have vowd you to defend: now then your
plaint appeaſe."

XXX.

His lovely words her ſeemd due recompence
Of all her paſſed paines: one loving howre
For many yeares of ſorrow can diſpence;
A dram of ſweete is worth a pound of ſowre.
Shee has forgott how many a woeful ſtowre
For him ſhe late endurd; ſhe ſpeakes no more
Of paſt: true is, that true love hath no powre
To looken backe; his eies be fixt before.
Before her ſtands her Knight, for whom ſhe
toyld ſo ſore.

XXXI.

Much like, as when the beaten marinere,
That long hath wandred in the ocean wide,
Ofte ſouſt in ſwelling Tethys ſaltiſh teare;
And long time having tand his tawney hide
With bluſtring breath of heaven, that none
can bide,
And ſcorching flames of fierce Orions hound;

XXX. 5. ——————— *a woefull* ſtowre] *Danger*, or *misfortune*. The word is oftener uſed by our poet and others for *fight* or *battle*. See Gloſſ. Douglas's *Virgil*. And Chaucer, *Monkes Tale*, 14376. edit. Tyrwhitt.

" And ſhe that helmed was in ſtarke *ſtoures*,
" And wan by force tounes ſtronge and toures."

And thus, at the opening of *Sir Bevis of Hampton*;

" Liſten, Lordings, and hold you ſtill;
" Of doubtie men tell you I will,
" That have bin in many a *ſtour*." TODD.

XXXI. 6. ——————— *Orion's hound*;] Sirius, or the *Dog-ſtar*; ſo called by Homer. JORTIN.

Soone as the port from far he has eſpide,
His chearfull whiſtle merily doth ſound,
And Nereus crownes with cups; his mates him
pledg around.

XXXII.

Such ioy made Una, when her Knight ſhe found;
And eke th' Enchaunter ioyous ſeemde no
leſſe
Then the glad marchant, that does vew from
ground
His ſhip far come from watrie wilderneſſe;
He hurles out vowes, and Neptune oft doth
bleſſe.
So forth they paſt; and all the way they ſpent
Diſcourſing of her dreadful late diſtreſſe,
In which he aſkt her, what the lyon ment;
Who told, her all that fell in iourney, as ſhe went.

Spenſer, in *Mother Hubberds Tale*, ver. 5, calls him "the hot *Syrian dog*." CHURCH.

XXXI. 9. *And Nereus crownes with cups;*] The expreſſion is ſomewhat hard: perhaps he means, And does honour to Nereus by pouring out libations to him. He ſeems to have had that paſſage of Virgil in view, where Anchiſes, upon ſeeing Italy, takes a bowl, and, *crowning* it with flourets, fills it with wine, and makes his libation by pouring it into the ſea, *Æn.* iii. 525.

"Tum pater Anchiſes magnum cratera coronâ
"Induit, implevítque mero; divoſque vocavit."

UPTON.

Perhaps we ſhould read: "And Nereus crownes *his* cups." That is, he offers a libation to Nereus. CHURCH.

XXXII. 8. *In which he aſkt* her, *what the lyon ment;*
Who told, her *all that fell in iourney, as ſhe went.*]
Mr. Upton thinks that *her* in the firſt of theſe lines caught the printer's eye, and occaſioned *her* in the ſecond, whereas it

XXXIII.

They had not ridden far, when they might ſee
One pricking towards them with haſtie heat,
Full ſtrongly armd, and on a courſer free
That through his fierſneſſe fomed all with ſweat,
And the ſharpe yron did for anger eat,
When his hot ryder ſpurd his chauffed ſide;
His looke was ſterne, and ſeemed ſtill to threat
Cruell revenge, which he in hart did hyde;
And on his ſhield *Sans loy* in bloody lines was dyde.

XXXIV.

When nigh he drew unto this gentle payre,
And ſaw the red croſſe, which the Knight did beare,
He burnt in fire; and gan eftſoones prepare

ſhould have been *him*; which reading indeed is to be found in the folios of 1611, 1617 and 1679, and is adopted by Church. But Spenſer's own editions read *her*; which, according to Mr. Upton's new pointing the paſſage, may be certainly retained, the ſenſe being *Who told, as ſhe went, all that befell her in her journey.* The quarto edition of 1751 retains *her*, and places a comma after *told.* Tonſon's edition of 1758 preſerves the ſame reading. TODD.

XXXIV. 3. *He burnt in* fire;] Mr. Upton thinks that the poet might have written, more accurately, "He burnt in *ire*;" as in Virgil, *Æn.* xii. 946.

——————— "Furiis *accenſus* et *ira*
"Terribilis —"

And in Arioſto, *Orl. Fur.* xxvi. 132.

"E tutta *ardendo* di diſdegno e d'*ira*:"

But I muſt obſerve, that the language of romance is not always regulated by philoſophical preciſion. Accordingly, in the metrical romance of *Peſiſtratus and Catanea*, bl. l. 12mo.

Himſelfe to batteill with his couched ſpeare.
Loth was that other, and did faint through feare,
To taſte th' untryed dint of deadly ſteele:
But yet his Lady did ſo well him cheare,
That hope of new good hap he gan to feele;
So bent his ſpeare, and ſpurd his horſe with yron heele.

XXXV.

But that proud Paynim forward came ſo fierce
And full of wrath, that, with his ſharp-head ſpeare,

without date, Impr. by H. Bynneman, Sign. B. iij, two champions are thus deſcribed.

" And not vnlike to lions fierce,
who rage for want of pray,
" They *burnd* and boylde in furies *fire*,
til the appointed day." TODD.

XXXIV. 5. ——— *and did faint through feare,*] Theſe words are to be read as in a parentheſis. The folios, and all the later editions, omit the comma after *fear*, which alters the ſenſe. CHURCH.

XXXIV. 9. *So* bent *his* ſpeare,] *Levelled*, or, in the language of chivalry, *couched his ſpear*. So in F. Q. iii. i. 5.

" And *bent* his dreadfull *ſpeare* againſt the others head."

Milton has given a ſimilar poſture of attack to Death, in the expected combat between the goblin and Satan; and accordingly Sin cries out,

——— " What fury, O Son,
" Poſſeſſes thee to *bend* that mortal *dart*
" Againſt thy Father's head?"

We are to remember that, juſt before, " Each at the head *levell'd* his deadly aim," *Par. Loſt*, B. ii. 711. TODD.

Ibid. ——— *and ſpurd his horſe with yron heele.*] Literally from Virgil, *Æn.* xi. 714.

" Quadrupedemque citum ferrata calce fatigat."

UPTON.

Through vainly croſſed ſhield he quite did perce;
And, had his ſtaggering ſteed not ſhronke for feare,
Through ſhield and body eke he ſhould him beare:
Yet, ſo great was the puiſſance of his puſh,
That from his ſadle quite he did him beare:
He tombling rudely downe to ground did ruſh,
And from his gored wound a well of bloud did guſh.

XXXVI.

Diſmounting lightly from his loftie ſteed,
He to him lept, in minde to reave his life,
And proudly ſaid; "Lo, there the worthie meed
Of him, that ſlew Sansfoy with bloody knife:
Henceforth his ghoſt, freed from repining ſtrife,
In peace may paſſen over Lethe lake;
When mourning altars, purgd with enimies life,

XXXVI. 5. *Henceforth his ghoſt, freed from repining ſtrife, In peace* &c.] This is from ancient ſuperſtition. Hence Æneas killed Turnus, though he begged his life; and ſtill more cruel, that the *ghoſt of Pallas might be freed from repining ſtrife*, takes ſeveral priſoners alive, *to purge with the life of enemies the mourning altars of his friend*: Æn. x. 519. "Inferias quos immolet umbris." And thus Achilles acted in Homer. Such cruelties has falſe religion given her ſanction to. UPTON.

The black infernall Furies doen aſſake:
Life from Sansfoy thou tookſt, Sansloy ſhall from
thee take."

XXXVII.

Therewith in haſte his helmet gan unlace,
Till Una cride, "O hold that heavie hand,
Dear Sir, what ever that thou be in place:
Enough is, that thy foe doth vanquiſht ſtand
Now at thy mercy; mercy not withſtand;
For he is one the trueſt Knight alive,
Though conquered now he lye on lowly land;
And, whileſt him fortune favourd, fayre did
thrive
In bloudy field; therefore of life him not de-
prive."

XXXVIII.

Her piteous wordes might not abate his rage;
But, rudely rending up his helmet, would

XXXVII. 1, *Therewith in haſte his helmet gan* unlace,] 'Tis frequently mentioned in romance writers that, when the conquered falls, the conqueror *unlaces* the helmet of his adverſary, and then cuts his throat.—See F. Q. ii. viii. 17, ii. viii. 52. And Berni, *Orl. Innam.* L. i. C. 3. ſt. 72.

"Ferraù l'elmo toſto gli *diſlaccia.*" UPTON.

See alſo Hawes's *Hiſt. of Graunde Amoure*, 1554. Sign. Y. iii.

"Adowne I came, and did then *vnlace*
"His ſeuenth helmet." TODD.

XXXVII. 4. *Enough is, that thy foe doth vanquiſht* ſtand] See how Spenſer uſes the word *ſtand* here, though the foe *lies lowly on ground:* to *ſtand* (as ϛῆναι and *ſtare*) ſignifies *to continue, to remain, to be*, &c. without any reference to the poſture. Thus Milton, *Par. Loſt*, B. xi. 1.

"Thus they, in lowlieſt plight, repentant *ſtood*
"Praying." UPTON.

Have ſlayne him ſtreight: but when he ſees his age,
And hoarie head of Archimago old,
His haſty hand he doth amaſed hold,
And, halfe aſhamed, wondred at the ſight:
For that old man well knew he, though untold,
In charmes and magick to have wondrous might;
Ne ever wont in field, ne in round liſts, to fight:

XXXIX.

And ſaid, "Why Archimago, luckleſſe ſyre,
What doe I ſee? what hard miſhap is this,
That hath thee hether brought to taſte mine yre?
Or thine the fault, or mine the error is,
Inſtead of foe to wound my friend amis?"
He anſwered nought, but in a traunce ſtill lay,
And on thoſe guilefull dazed eyes of his

XXXVIII. 6. ——————— *at* the *fight*:] So I read, from the firſt edition, with Upton and others. Church reads "at *that* fight;" which, he ſays, is corrected from the Errata. But the word *the* is corrected *only once* in the liſt of Errata belonging to the page, in which this ſtanza occurs; and it relates, I apprehend, not to this line, but to the following; "For *that* old man;" which in the original editions is miſprinted, "For *the* old man." TODD.

XXXVIII. 8. *In charmes and magick* &c.] It therefore ſeems inconſiſtent with Archimago's ſkill not to have prevented the preſent diſcovery and defeat. TODD.

XXXVIII. 9. *Ne ever wont* in field, *ne* in round liſts, *to fight*.] *In field*, in open battle: *in round liſts*, in liſts encompaſſed all around, Gall. *champ clos*. UPTON.

The cloude of death did ſit; which doen away,
He left him lying ſo, ne would no lenger ſtay:

XL.

But to the Virgin comes; who all this while
Amaſed ſtands, herſelfe ſo mockt to ſee
By him, who has the guerdon of his guile,
For ſo misfeigning her true Knight to bee:
Yet is ſhe now in more perplexitie,
Left in the hand of that ſame Paynim bold,
From whom her booteth not at all to flie:
Who, by her cleanly garment catching hold,
Her from her palfrey pluckt, her viſage to behold.

XLI.

But her fiers ſervant, full of kingly aw
And high diſdaine, whenas his ſoveraine Dame
So rudely handled by her foe he ſaw,
With gaping iawes full greedy at him came,
And, ramping on his ſhield, did weene the ſame
Have reft away with his ſharp rending clawes:
But he was ſtout, and luſt did now inflame

XLI. 2. *And* high diſdaine,] The *alto ſdegno* of the Italians, as Mr. Thyer long ſince obſerved. Perhaps few remarkable phraſes are more frequent than this, in ancient Engliſh poetry. Spenſer had already adopted it, i. i. 19. Harington thus tranſlates his original, *Orl. Fur.* B. xiv. ſt. 40. But Spenſer is followed by Sylveſter, *Du Bart.* 1621, p. 1129, by Milton, *Par. Loſt*, B. i. 98, and by P. Fletcher, *Purp. Iſland*, 1633, C. xii. 64. TODD.

His corage more, that from his griping pawes
He hath his ſhield redeemd; and forth his ſwerd he drawes.

XLII.

O then, too weake and feeble was the forſe
Of ſalvage beaſt, his puiſſance to withſtand!
For he was ſtrong, and of ſo mightie corſe,
As ever wielded ſpeare in warlike hand;
And feates of armes did wiſely underſtand.
Eftſoones he perced through his chaufed cheſt
With thrilling point of deadly yron brand,
And launcht his lordly hart: with death oppreſt
He ror'd aloud, whiles life forſooke his ſtub-borne breſt.

XLIII.

Who now is left to keepe the fórlorne Maid
From raging ſpoile of lawleſſe victors will?
Her faithfull gard remov'd; her hope diſmaid;
Her ſelfe a yielded pray to ſave or ſpill!
He now, lord of the field, his pride to fill,

XLII. 7. ——————— *yron* brand,] *Sword.* See Mr. Upton's note, F. Q. iv. iii. 25. TODD.

XLIII. 4. *Her ſelfe a yielded pray to* ſave or ſpill!] She was at the victor's mercy (a yielded prey) who had it now in his power to ſave her, or to deſtroy her. Our poet uſes Chaucer's words, *Clerk of Ox. Tale.* 1533.

" My Child and I, with heartie obeiſance,
" Ben your owne alle, and ye may *ſave or ſpille.*"

And in the *Legende of Ariadne*, v. 50.

" And of his childe he muſt a preſente make
" To Minos, for *to ſave him or to ſpill.*" UPTON.

With foule reproches and diſdaineful ſpight
Her vildly entertaines; and, will or nill,
Beares her away upon his courſer light:
Her prayers nought prevaile; his rage is more of might.

XLIV.

And all the way, with great lamenting paine,
And piteous plaintes, ſhe filleth his dull eares,
That ſtony hart could riven have in twaine;
And all the way ſhe wetts with flowing teares;
But he, enrag'd with rancor, nothing heares.
Her ſervile beaſt yet would not leave her ſo,
But follows her far off, ne ought he feares
To be partaker of her wandring woe.
More mild in beaſtly kind, then that her beaſtly foe.

XLIII. 7. ——————— *will or nill,*] Nolens volens. *Nill*, will not; contracted from *ne will*. So, in F. Q. iv. vii. 16, "willed or *nilled*." See alſo F. Q. i. ix. 15, ii. vii. 33, iii. xi. 14. And *Pierce Plowman*, fol. xxxiii. "Will thou or *nilt* thou, we wyll have our wyl." Again, fol. cxii. "*Wyl he nyll he.*" Our anceſtors, ſays Verſtegan, uſed ſundry negative abbreviations, as, *nil*, to be unwilling; *niſt*, wiſt not; *nold*, would not. And Somner, Nillan, *nolle*, to *nill* or *be unwilling*; Chaucer has *nil* for *ne will* or *will not*. UPTON.

CANTO IV.

To ſinfull Hous of Pryde Dueſs-
a guydes the faithfull Knight;
Where, brothers death to wreak, Sansioy
Doth chaleng him to fight.

I.

YOUNG Knight whatever, that doſt armes profeſſe,
And through long labours hunteſt after fame,
Beware of fraud, beware of fickleneſſe,
In choice, and chaunge, of thy deare-loved dame;
Leaſt thou of her believe too lightly blame,

ARG. Our poet intended that the *Arguments* prefixed to each book ſhould be metre, but humbled down to the loweſt proſe: we muſt therefore read thus,

" To ſinfull Hous of pryde *Dueſſ-*
" *a* guydes the faithfull Knight."

So Hor. L. iv. Od. 2.

" Pindarum quiſquis ſtudet æmulari, *I-*
" *ule*, ceratis ope Dædaleâ
" Nititur pennis —"

Again, *Argument*, F. Q. ii. iii.

" Vaine Braggadocchio getting *Guy-*
" *Ons* horſe is made the ſcorne."

Again, *Argument*, F. Q. iii. i.

" Dueſſaes traines, and *Malecaſt-*
" *A's* champions are defaced."

Again, *Argument*, F. Q. iii. viii.

" The witch creates a ſnowy *La-*
" *dy* like to Florimell." UPTON.

And raſh miſweening doe thy hart remove:
For unto Knight there is no greater ſhame,
Then lightneſſe and inconſtancie in love:
That doth this Redcroſſe Knights enſample plainly prove.

II.

Who, after that he had faire Una lorne,
Through light miſdeeming of her loialtie;
And falſe Dueſſa in her ſted had borne,
Calld Fideſs', and ſo ſuppoſd to be;
Long with her traveild; till at laſt they ſee
A goodly building, bravely garniſhed;
The houſe of mightie prince it ſeemd to be;
And towards it a broad high way that led,
All bare through peoples feet, which thether traveiled.

III.

Great troupes of people traveild thetherward
Both day and night, of each degree and place;
But few returned, having ſcaped hard,
With balefull beggery, or foule diſgrace;
Which ever after in moſt wretched caſe,
Like loathſome lazars, by the hedges lay.
Thether Dueſſa badd him bend his pace;
For ſhe is wearie of the toilſom way;
And alſo nigh conſumed is the lingring day.

IV.

A ſtately pallace built of ſquared bricke,
Which cunningly was without morter laid,

Whoſe wals were high, but nothing ſtrong nor thick,
And golden foile all over them diſplaid,
That pureſt ſkye with brightneſſe they diſmaid:
High lifted up were many loftie towres,
And goodly galleries far over laid,
Full of faire windowes and delightful bowres;
And on the top a diall told the timely howres.

V.

It was a goodly heape for to behould,
And ſpake the praiſes of the workmans witt:
But full great pittie, that ſo faire a mould
Did on ſo weake foundation ever ſitt:
For on a ſandie hill, that ſtill did ſlitt
And fall away, it mounted was full hie:
That every breath of heaven ſhaked itt:
And all the hinder partes, that few could ſpie,
Were ruinous and old, but painted cunningly.

IV. 5. *That pureſt ſkye with brightneſſe they* diſmaid:] So Statius, in the deſcription of the houſe of Mars, *Theb.* vii. 45.

" Læditur adverſum Phœbi jubar, ipſaque ſedem
" Lux *timet*, et dirus *contriſtat* ſidera fulgor."

Again, *Theb.* vi. 666.

——— " ſolemque refulgens
" *Territat*." UPTON.

V. 5. —— *on a ſandie hill*,] In alluſion to the fool, who built his houſe upon the ſand, *Matt.* vii. 26. To this Houſe of Pride there is a *broad high way*; for what path more frequented? beſide the path of pride is the path of deſtruction, and the Scripture tells us that *broad is the way that leadeth thither*. With the deſcription of this Houſe of Pride, the reader at his leiſure may compare the houſe of Alcina, in *Orland. Fur.* vi. 59. And the houſe of Fame in Chaucer.

UPTON.

VI.

Arrived there, they paſſed in forth right;
For ſtill to all the gates ſtood open wide:
Yet charge of them was to a porter hight,
Cald Malvenú, who entrance none denide:
Thence to the hall, which was on every ſide
With rich array and coſtly arras dight:
Infinite ſortes of people did abide
There waiting long, to win the wiſhed ſight
Of her, that was the Lady of that pallace bright.

VII.

By them they paſſe, all gazing on them round,
And to the Preſence mount; whoſe glorious vew
Their frayle amazed ſenſes did confound.

VI. 3. ——— hight] *Hight* and *behight* may be found in Chaucer as ſignifying to *promiſe*. See Tyrwhitt's Gloſſ. to Chaucer, V. *Behighte* and *Highte*. *Behight* often occurs alſo for *promiſed* in Gower. Poſſibly from this uſage of the word, Spenſer, with a little latitude, here applied the ſenſe of *entruſted* to it. So, in F. Q. i. x. 50. "The keies are to thy hand *behight*." TODD.

VI. 6. *With rich array and coſtly* arras *dight*:] An alluſion to the cuſtom of furniſhing ſtate-apartments, prevalent in the age of Elizabeth, with *tapeſtry hangings*, or *arras*, ſo called from Arras, a city in the Netherlands, famous for the manufacture of tapeſtry. See F. Q. iii. i. 34. Spenſer calls it "*royall* arras," F. Q. i. viii. 35. See alſo Skelton, *Poems* ed. 1736, p. 205. And Milton diſtinguiſhes the "tapeſtry halls *in courts of princes*," Com. v. 324. We are told, in the *Mem. of Ancient Chivalry*, p. 275, that "the chambers of *princes* were hung with green ſilk at top, and at bottom with *tapeſtry* unto the door." Harriſon, the coadjutor of Holinſhed, informs the reader, that "the walles of our [rich men's] houſes on the inner ſides be either hanged with tapeſtry, *arras-work*, or painted cloths, &c." TODD.

In living princes court none ever knew
Such endleſſe richeſſe, and ſo ſumpteous ſhew;
Ne Perſia ſelfe, the nourſe of pompous pride,
Like ever ſaw: And there a noble crew
Of Lords and Ladies ſtood on every ſide,
Which, with their preſence fayre, the place much beautifide.

VIII.

High above all a cloth of ſtate was ſpred,
And a rich throne, as bright as ſunny day;
On which there ſate, moſt brave embelliſhed
With royall robes and gorgeous array,
A mayden Queene that ſhone, as Titans ray,
In gliſtring gold and pereleſſe pretious ſtone;
Yet her bright blazing beautie did aſſay
To dim the brightneſſe of her glorious throne,
As envying her ſelfe, that too exceeding ſhone:

VII. 6. *Ne Perſia ſelfe, the nourſe of pompous pride,*
Like ever ſaw:] Our poet, in his deſcription of the palace of Pride, has his eye on the Perſian pomp, and on their magnificent kings, called *the king* by way of eminence. And I believe likewiſe he had in view the Perſian princeſs in Heliodorus, Lib. vii. p. 347. Whoever was admitted into the preſence of the great king muſt needs make his adoration and ſervile proſtrations. St. 13. "They on humble knee making obeyſance"—The Perſian monarch was attended by ſeven great officers of ſtate, after the deſtruction of Smerdis the Mage. See Herod. B. iii. See alſo *Ezra* vii. 14, *Eſther* i. 14. Thus too Lucifera is attended, St. 12.—I believe myſelf that, beſide this hiſtorical alluſion, there is another to the Seven deadly Sins, as the Schoolmen call them; and 'tis by no meáns foreign to Spenſer's manner to blend hiſtorical and moral, or religious alluſions and allegories. UPTON.

VIII. 9. ——————*that too exceeding ſhone:*] Having

IX.

Exceeding ſhone, like Phœbus fayreſt childe,
That did preſume his fathers fyrie wayne,
And flaming mouthes of ſteedes unwonted wilde,
Through higheſt heaven with weaker hand to rayne;
Proud of ſuch glory and advancement vayne,
While flaſhing beames do daze his feeble eyen,
He leaves the welkin way moſt beaten playne,
And, rapt with whirling wheeles, inflames the ſkyen
With fire not made to burne, but fayrely for to ſhyne.

X.

So proud ſhe ſhyned in her princely ſtate,

here ſaid, that ſhe "ſhone as Titan's ray," he compares her, in the following ſtanza to Phaeton; which is a very ſtriking anticlimax. T. WARTON.

'Tis a very elegant figure which our poet uſes to correct himſelf with a repetition of the ſame words. He had compared Pride to the Sun; correcting himſelf, he adds, or rather this emblem of the world's vanity is to be compared to Phaeton, the Sun's falſe repreſentative:

——— "*exceeding ſhone:*
"*Exceeding ſhone*, like Phœbus fayreſt childe."

He uſes the ſame figure in other places. See F. Q. i. ii. 44, 45.

"Then turning to his Lady, *dead with feare her fownd:*—
"*Her* ſeeming *dead he fownd with* feigned *feare.*"

Again, ii. xii. 53.

"Till that he came unto *another gate*;
"*No gate*, but like one." UPTON.

X. 1. *So proud ſhe* ſhyned] This was the ancient preter-perfect tenſe of *ſhine*. A writer, criticiſing Milton's ſonnets, ſays that, in the twenty third ſonnet,

Looking to heaven; for earth ſhe did diſ-
dayne:
And ſitting high; for lowly ſhe did hate:
Lo, underneath her ſcornefull feete was layne
A dreadfull Dragon with an hideous trayne;
And in her hand ſhe held a mirrhour bright,
Wherein her face ſhe often vewed fayne,
And in her ſelfe-lov'd ſemblance took de-
light;
For ſhe was wondrous faire, as any living wight.

XI.

Of grieſly Pluto ſhe the daughter was,
And ſad Proſérpina, the queene of hell;
Yet did ſhe thinke her peareleſſe worth to pas
That parentage, with pride ſo did ſhe ſwell;
And thundring Iove, that high in heaven doth
dwell
And wield the world, ſhe claymed for her
ſyre;
Or if that any elſe did Iove excell;
For to the higheſt ſhe did ſtill aſpyre;
Or, if ought higher were then that, did it
deſyre.

" Love, ſweetneſs, goodneſs, in her perſon *ſhined*,"
" is an harmonious line, but not exactly correct; for *ſhined* ſhould be *ſhone*." *Various Thoughts* &c. by W. Burdon, M. A. formerly fellow of Eman. Coll. Camb. 1800, p. 65.

I take this opportunity therefore of defending Milton by the authority of Spenſer. See alſo a pleaſing ballad in Greene's *Arcadia*, 1589.

" Her face and browes *ſhinde*, I weene." TODD.

XII.

And proud Lucifera men did her call,
That made her ſelfe a Queene, and crownd to be;
Yet rightfull kingdome ſhe had none at all,
Ne heritage of native ſoveraintie;
But did uſurpe with wrong and tyrannie
Upon the ſcepter, which ſhe now did hold:
Ne ruld her realme with lawes, but pollicie,
And ſtrong advizement of ſix Wiſards old,
That with their counſels bad her kingdome did uphold.

XIII.

Soone as the Elfin Knight in preſence came,
And falſe Dueſſa, ſeeming Lady fayre,
A gentle huſher, Vanitie by name,
Made rowme, and paſſage for them did prepaire:
So goodly brought them to the loweſt ſtayre
Of her high throne; where they, on humble knee
Making obeyſaunce, did the cauſe declare,
Why they were come, her roiall ſtate to ſee,
To prove the wide report of her great maieſtee.

XIV.

With loftie eyes, halfe loth to looke ſo lowe,
She thancked them in her diſdainefull wiſe;
Ne other grace vouchſafed them to ſhowe
Of princeſſe worthy; ſcarſe them bad ariſe.

XIV. 1. *With loftie eyes,*] See *Prov.* xxx. 13. TODD.

Her Lordes and Ladies all this while deviſe
Themſelves to ſetten forth to ſtraungers ſight:
Some frounce their curled heare in courtly guiſe;
Some prancke their ruffes; and others trimly dight
Their gay attyre: each others greater pride does ſpight.

XIV. 7. *Some* frounce *their curled heare in courtly guiſe;*
Some prancke *their* ruffes, *and others trimly dight*
Their gay attyre:] The poet evidently points at the faſhions of his own times. *Frouncing* ſeems to have been adopted from the Fr. *froncer*, to *plait*, *fold*, &c. The Dutch word *fronſen* alſo ſignifies a *plait*. It appears, however, from Drayton, to have had a further meaning. See his *Muſ. Elyſ. Nymph.* ii.

"With dreſſing, *braiding*, FROWNCING, flowring,
"All your jewels on me pouring."

Indeed a variety of "*frizzles and furls in curls and rings apart*," was the faſhion both of ladies and gentlemen about this period. See Sylveſter's *Du Bart.* ed. 1621, p. 456, and Lyllie's *Midas*, 1592, A. iii. S. ii. The *pranking* the enormous *ruff*, generally worn at the ſame time alſo, was common to both ſexes. Thus Sylveſter, p. 311.

"To ſtarch muſtachoes, and to *prank in print*,
"And *curl the lock* with favours *braided* in't."

And thus we may ſuppoſe Perdita decorated in the faſhion of the day, when, on having changed her ſheperdeſs's garb for "*unuſual weeds*," ſhe tells Florizel,—"yourſelf

———— "you have obſcur'd
"With a ſwain's wearing; and me, poor lowly maid,
"Moſt goddeſs-like *prank'd* up." *Winter's Tale.*

The *gay attyre* of the age is minutely noticed by Spenſer's contemporary, Warner, in his *Albion's England*, edit. 1596. p. 220, where the female faſhions are termed *newfangles*; where we are told that, formerly, "they wore ſhooes of eaſe; *now*, of an inch-broad, corked hye;" formerly, "black karſie ſtockings; *now*, ſilk of youthful'ſt dye;" formerly, "garters of lyſtes; but *now* of ſilke, ſome edged deepe with gold;" and he adds,

The heapes of people, thronging in the hall,
Doe ride each other, upon her to gaze:
Her glorious glitterand light doth all mens eies amaze.

XVII.

So forth she comes, and to her coche does clyme,
Adorned all with gold and girlonds gay,
That seemd as fresh as Flora in her prime;
And strove to match, in roiall rich array,
Great Iunoes golden chayre; the which, they say,
The gods stand gazing on, when she does ride
To Ioves high hous through heavens bras-paved way,
Drawne of fayre pecocks, that excell in pride,
And full of Argus eyes their tayles dispredden wide.

XVII. 5. *Great Iunoes golden chayre*;] The chaire or chariot of Juno, was famous among poets: hence Virgil, *Æn.* i. 21. *Hìc currus fuit*, here at Carthage was her chaire. Spenser says *golden chaire*: Homer describes it chiefly of gold, *Il. ε.* 720. The which *chayre*, the gods stand gazing on: he alludes perhaps to Homer's expression, θαῦμα ἰδέσθαι. UPTON.

XVII. 7. ——— *through heavens* bras-paved *way*,] *Bras-paved*, i. e. firm and durable as brass. Homer, *Il. ά.* 426. *ξ'.* 173.

Καὶ τότ' ἔπειτά τοι εἶμι Διὸς ποτὶ χαλκοβατὲς δῶ.

And nearer still to Spenser is the expression of Pindar, *Isth. Od.* vii. 62. χαλκόπεδον θεῶν ἕδραν. UPTON.

XVIII.

But this was drawne of ſix unequall beaſts,
On which her ſix ſage counſellours did ryde,
Taught to obay their beſtiall beheaſts,
With like conditions to their kindes applyde:
Of which the firſt, that all the reſt did guyde,
Was ſluggiſh Idleneſſe, the nourſe of ſin;
Upon a ſlouthfull aſſe he choſe to ryde,
Arayd in habit blacke, and amis thin;
Like to an holy monck, the ſervice to begin.

XIX.

And in his hand his porteſſe ſtill he bare,

XVIII. 2. *On which her* ſix *ſage counſellours did ryde,*] The moral allegory hints at the Seven deadly Sins, as they are called. The chief of all is Pride. She with her *ſix* ſage counſellours make up the number. See the Parſon's Tale, (or rather Sermon) in Chaucer, p. 197. edit. Urr. UPTON.

XVIII. 6. *Idleneſſe,*] He calls Idleneſſe, the nourſe of Sin, and ſo Chaucer, in the *Second Nonnes prologue*, v. 1.

" The miniſter and *norice* unto *vices* — "

He is pictured as an idle monk, arrayed in a black gown and amis; in his hand he has his porteſſe: Scarce could he once uphold his heavy head—So Chaucer in the character of the monk, v. 200.

" He was a *lord* full fat, and in gode point:
" His eyin ſtepe, and rolling in his hed,
" That ſtemid as a furneis of led." UPTON.

XVIII. 8. ——————— amis *thin;*] Amis, Fr. And thus, in the Roman ritual, *Graius amictus*, whence Mr. Warton deduces the *amice gray* of Milton, *Par. Reg.* B. iv. 427. I have ſhown, in a note on that paſſage, that *gray amis* was anciently the dreſs of the Lord Mayor of London, and of thoſe knights who had ſerved that office. The *amiſes* of the monks appear to have been alſo decorated with fur: " Theſe myters, typpetes, *furred amyſes*, and ſhauen crownes." *Yet a courſe at the Romyſhe foxe*, 12mo. Zurik, 1543, p. 8. b. TODD.

XIX. 1. ——— *his* porteſſe] *Breviary.* Harington tranſlates Arioſto, B. xxvii. 37, " i breviali," the *porteſſes.* Chaucer,

That much was worne, but therein little redd;
For of devotion he had little care,
Still drownd in ſleepe, and moſt of his daies dedd:
Scarſe could he once uphold his heavie hedd,
To looken whether it were night or day.
May ſeeme the wayne was very evil ledd,
When ſuch an one had guiding of the way,
That knew not, whether right he went or elſe aſtray.

XX.

From worldly cares himſelfe he did eſloyne,
And greatly ſhunned manly exerciſe;
From everie worke he chalenged eſſoyne,
For contemplation ſake: yet otherwiſe

in the *Shipmans Tale*, 2639. "On my *porthoſe* I makin an othe:" i. e. the *breviary* or *prayer-book*; ſo named from *porter* and *hoſe*, becauſe *carried about* with them in their pockets or *hoſe*. UPTON.

XX. 1. ——— *did* eſloyne,] *Withdraw*. A Gallicism. See Cotgrave, "*S' eloigner de*, to get him farre from." We have a kindred word, F. Q. iv. x. 24. "*Diſloign'd* from common gaze," that is, *far*, or *remote*. TODD.

XX. 3. ——— *he chalenged* eſſoyne,] *Excuſe*. This is a law phraſe. See Cowell's Law Dict. Art. *Eſſoine*. Our old poets ſet the example to Spenſer of applying this legal expreſſion: Thus Gower, *Confeſſ. Amant.*

"But yet, for ſtrength of matrimonie,
"He might make none *eſſonie*
"That he ne might algates plie
"To go to bed of company."

And Chaucer, *The Parſon's Tale*, p. 192. edit. Urr. "He," ſpeaking of Chriſt, "ſhall make a general congregacion, where as no man may be abſent; for certes there avayleth none *eſſoyne* ne excuſation." TODD.

His life he led in lawleſſe riotiſe;
By which he grew to grievous malady:
For in his luſtleſſe limbs, through evill guiſe,
A ſhaking fever raignd continually:
Such one was Idleneſſe, firſt of this company.

XXI.

And by his ſide rode loathſome Gluttony,
Deformed creature, on a filthie ſwyne;
His belly was upblowne with luxury,
And eke with fatneſſe ſwollen were his eyne;

XX. 7. ——— *his* luſtleſſe *limbs*,] His *languid* limbs. See the note on the *Shep. Cal.* Feb. v. 85. TODD.

XXI. 1. *Gluttony*,] Gluttony is one of the ſeven deadly Sins, and here introduced as a Perſon, reſembling the old drunken god Silenus: "His belly was upblowne with luxury;"

"Inflatum heſterno venas, ut ſemper, Jaccho."

"And on his head an yvie girland had;" Virgil ſuppoſes this girland juſt fallen off, whilſt he ſlept,

"Serta procul tantum capiti delapſa jacebant."

"The bouzing can," likewiſe, is his never failing companion,

"Et gravis attritâ pendebat cantharus anſâ."

"Of which he ſupt ſo oft, that on his ſeat
"His dronken corſe he ſcarſe upholden can:"

This is old Silenus' picture in Ovid. *Met.* iv. 26.

"Quique ſenex ferulâ titubantes ebrius artus
"Suſtinet, et pando non fortiter hæret aſello:"

Excepting that he here rides on a filthie ſwine; a fit emblem of his hoggiſh qualities, and his uncleanneſs, and of his frequent relapſing into his vices, like the ſow that is waſhed, which goes again to wallow in the mire, II. *Pet.* ii. 22. And, as Spenſer never looſes ſight of the Scripture in all this firſt book, ſo likewiſe is that very pictureſque image "And eke with fatneſſe ſwollen were his eyne," taken from *Pſ.* lxxiii. 7. "*Their eyes ſwell with fatneſſe.*" But the image, which follows, "And like a crane his necke was long," is from the account which Ariſtotle, in his Ethicks, has given of one Philoxenus, who wiſhed that he had the neck of a crane, ὡς ἡδόμενος τῇ ἁφῇ, L. iii. C. 10. The ſame ſtory is mentioned by Athenæus, L. i. C. 6.

UPTON.

And like a crane his necke was long and fyne,
With which he ſwallowed up exceſſive feaſt,
For want whereof poore people oft did pyne:
And all the way, moſt like a brutiſh beaſt,
He ſpued up his gorge, that all did him deteaſt.

XXII.

In greene vine leaves he was right fitly clad;
For other clothes he could not wear for heate:
And on his head an yvie girland had,
From under which faſt trickled downe the ſweat:
Still as he rode, he ſomewhat ſtill did eat,
And in his hand did beare a bouzing can,
Of which he ſupt ſo oft, that on his ſeat

XXI. 5. ——— *long and* fyne,] *Thin, taper.* Fr. *fin.* See alſo F. Q. ii. xii. 56. CHURCH.

XXI. 9. ——— *his* gorge,] *Gorge,* Fr. the throat. Here it means that which was ſwallowed. In Cotgrave's Dictionary, it is tranſlated, among other interpretations, "a *meale,* or *gorgefull* given unto birds, eſpecially hawks." In other places of this poem it means ſimply the *throat* or *ſwallow.* See i. i. 19, i. xi. 13. So, in Hall's *Virgidemiarum,* edit. 1597, p. 51. "The *gorge* of greedy man." TODD.

XXII. 6. ——— *a* bouzing *can,*] A *drinking* can. *Buyzen,* to *bouſe.* Sewel's Dutch and Eng. Dict. 1691. See alſo Cotgrave's Fr. Dict. in which *Boire* is tranſlated "To drinke, *bouſe,* bib, ſwill, &c." I know not why Minſheu ſhould have written the following article in his *Guide into Tongues,* edit. 1627. No. 1686-2. "A *bouſer, bouſer,* or *bourſer* of a colledge." For *bourſer* or *burſar,* the college-treaſurer, is evidently derived from *bourſe,* Fr. a *purſe.* And what analogy is there between the derivatives *buyzen* and *bourſe?* Perhaps *bouſer* might be the corrupt way of pronouncing *bourſer.* I prefer reſcuing the *burſars,* however, from any aſſociation whatever with *bouſers.* TODD.

His dronken corſe he ſcarſe upholden can:
In ſhape and life more like a monſter then a man.

XXIII.

Unfit he was for any wordly thing,
And eke unhable once to ſtirre or go;
Not meet to be of counſell to a king,
Whoſe mind in meat and drinke was drowned ſo,
That from his frend he ſeeldome knew his fo:
Full of diſeaſes was his carcas blew,
And a dry dropſie through his fleſh did flow,
Which by misdiet daily greater grew:
Such one was Gluttony, the ſecond of that crew.

XXIV.

And next to him rode luſtfull Lechery

XXIII. 7. *And a* dry *dropſie through his fleſh did* flow,] How can a dropſy *flow*, ſays Mr. Upton, if it be *dry*? He propoſes to remove this contradiction by reading "*dire* dropſy," the "*dirus* hydrops" of Horace. But it is plain that *dry dropſie* is the ſpecies of the dropſy ſo called, the *dry dropſy* or *tympanites*; which Spenſer has inaccurately confounded with the other ſpecies of the dropſy, and which may not improperly be ſaid to *flow through the fleſh*; not conſidering the inconſiſtency of making a *dry* thing *flow*. As to Mr. Upton's correction *dire*, I cannot perceive how *dire* could be eaſily miſtaken by the compoſitors for *dry*. Mr. Upton might, with equal propriety, have objected to the following words, F. Q. ii. i. 49.

"And with *dry drops* congealed in her eye."

By the way, it will be difficult alſo to determine what Spenſer means by *congealed*, which occurs again in the ſame ſenſe, and on the ſame occaſion, F. Q. iii. v. 29.

——— "In whoſe faire eye
"The cryſtal humour ſtood *congealed* round:"

But upon ſuppoſition that the tears were actually frozen in her eye, we ſhould think *dry* a very odd epithet for ice.

To return: By *dry dropſie* may not the poet alſo mean, a *dropſie* which is the *cauſe of thirſt*? T. WARTON.

XXIV. 1. *Lechery*] "After Glotonie cometh Lecherie,

Upon a bearded gote, whoſe rugged heare,
And whally eies, (the ſigne of geleſy,)
Was like the perſon ſelfe, whom he did beare:
Who rough, and blacke, and filthy, did appeare;
Unſeemely man to pleaſe faire Ladies eye:
Yet he of Ladies oft was loved deare,
When fairer faces were bid ſtanden by:
O who does know the bent of womens fantaſy!

XXV.

In a greene gowne he clothed was full faire,
Which underneath did hide his filthineſſe;
And in his hand a burning hart he bare,
Full of vaine follies and new-fangleneſſe:

for theſe two ſinnes ben ſo nigh coſins, that oft time thei wol nat depart." Chaucer, in the *Parſon's Tale*, p. 207.—Spenſer is beholden to our old bard for part of this picture: He is *rough and black*—and *in a greene gowne*. So, in the *Court of Love*, v. 1058.

" And there beſide, within a bay windowe,
" Stood one *in grene* ful large of bredth and length,
" His berd was *black* as fethirs of a crow,
" His name was *Luſt*." UPTON.

XXV. 4. *Full of* vaine follies *and* new-fangleneſſe:] *Vaine follies* and *new-fangleneſſe* allude to the innovators in dreſs and manners who abounded in Eliſabeth's time, and continued ſome time after, as appears by Milton's alluſion to them, in his *Vacation Exerciſe*, written in 1627:

" Not thoſe *new-fangled* toys, and trimming ſlight
" That takes our late *fantaſticks* with delight."

Theſe *fantaſticks* follow the *faſhion-mongers* in Barnabie Rich's *Faults and Nothing but Faults*, 4to. Lond. 1606. See p. 7, where the *Fantaſticke* is thus deſcribed: " I beleeue hee hath robd a Iackanapes of his ieſture; marke but his countenance; ſee how hee mops, and how he mowes, and how he fraines his lookes. All the Apes that have beene in the Parriſh Garden

For he was falſe, and fraught with fickleneſſe;
And learned had to love with ſecret lookes;
And well could daunce; and ſing with ruefulneſſe;
And fortunes tell; and read in loving bookes:
And thouſand other waies, to bait his fleſhly hookes.

XXVI.

Inconſtant man, that loved all he ſaw,
And luſted after all, that he did love;
Ne would his looſer life be tide to law,
But ioyd weake wemens hearts to tempt, and prove,
If from their loyall loves he might them move:
Which lewdnes fild him with reprochfull pain
Of that foule evill, which all men reprove,
That rotts the marrow, and conſumes the braine:
Such one was Lechery, the third of all this traine.

theſe twentie yeares, would not come nigh him for *all maner of complements.*" In the *Coblers Prophecie*, printed in 1594, *Niceneſs* is Venus's *maide*, and *Newfangle* is her *man:* This is in the allegorical manner of Spenſer. TODD.

XXV. 7. ——— *and ſing with ruefulneſſe;*] This was an accompliſhment in the amoriſts of elder days; to ſing melancholy ditties; ſuch as might excite *ruth* or compaſſion. *Reuthfull* is uſed for *lamentable* by G. Douglas. See Gloſſ. to Douglas's Virgil. And ſo Spenſer, in the *Shep. Cal.* Aug. v. "And tune your pipes as *ruthfull* as ye may." Shakſpeare illuſtrates the text before us, in *As you like it*, A. ii. S. vii.

——— "And then the *lover*,
"Sighing like furnace, with a *woful ballad*
"Made to his miſtreſs' eyebrow." TODD.

XXVII.

And greedy Avarice by him did ride,
Upon a camell loaden all with gold:
Two iron coffers hong on either ſide,
With precious metall full as they might hold;
And in his lap an heap of coine he told:
For of his wicked pelf his god he made,
And unto hell him ſelfe for money ſold:
Accurſed uſury was all his trade;
And right and wrong ylike in equall ballaunce waide.

XXVIII.

His life was nigh unto deaths dore yplaſte;
And thred-bare cote, and cobled ſhoes, hee ware;
Ne ſcarſe good morſell all his life did taſte;
But both from backe and belly ſtill did ſpare,
To fill his bags, and richeſſe to compare:
Yet childe ne kinſman living had he none
To leave them to; but thorough daily care

XXVII. 1. *Avarice*] Thus deſcribed in *Pierce Plowman*, fol. xxiii.

" And than came Covetis, can I him not diſcrive,
" So hungerly and hollowe, ſo ſternely he loked;
" He was bittlebrowed, and baberlypped alſo,
" Wyth two blered eyen — "

A more full deſcription the reader may ſee in the *Romaunt of the Roſe*, v. 180. where is deſcribed both *Covetiſe* and *Avarice*. —That expreſſion, " Whoſe plenty made him poor," is from Ovid, *Met.* iii. 466. " Inopem me copia fecit." UPTON.

XXVIII. 5. ——— *richeſſe to* compare:] *Procure.* Lat. *Comparare* divitias.. JORTIN.

To get, and nightly feare to loſe his owne,
He led a wretched life, unto himſelfe unknowne.

XXIX.

Moſt wretched wight, whom nothing might ſuffiſe;
Whoſe greedy luſt did lacke in greateſt ſtore;
Whoſe need had end, but no end covetiſe;
Whoſe welth was want; whoſe plenty made him pore;
Who had enough, yett wiſhed ever more;
A vile diſeaſe: and eke in foote and hand
A grievous gout tormented him full ſore;
That well he could not touch, nor goe, nor ſtand:
Such one was Avarice, the fourth of this faire band!

XXX.

And next to him malicious Envy rode

XXVIII. 9. ——— *unto himſelfe unknowne.*] Thus, in Sakſpeare's *Ant. and Cleop.* A. ii. S. i.

——— " We, *ignorant of ourſelves,*
" Beg often our own harms." TODD.

XXIX. 6. *A vile diſeaſe:*] A vile diſeaſe of the mind this, viz. *Covetouſneſs:* and, beſides that, a grievous gout &c. All the editions, by placing a comma only after *diſeaſe*, confound the diſeaſe of the *mind* with that of the *body*. CHURCH.

XXX. 1. *Envy*] Chaucer, in the *Rom. of the Roſe*, after characteriſing Avarice, deſcribes *Envy that never laughes*,

" But if ſhe either ſawe or herde
" Some grete miſchaunce —"

Ovid ſays very prettily, according to his uſual elegance, of this female hag; for in Latin the word is feminine; *Met.* ii. 796.

" Vixque tenet lacrymas; quia nil lacrymabile cernit."

Spenſer has given his verſe the ſame Ovidian turn,

Upon a ravenous wolfe, and ſtill did chaw
Between his cankred teeth a venemous tode,

" And wept that cauſe of weeping none he had."
Ovid ſays, Envy was found chawing of vipers: Spenſer, " and ſtill did chaw a venemous tode:" for toads and frogs are ſaid to ſwell with envy, according to the fable to which Horace alludes, 2 *Sat.* iii. 314. Let us ſee the dreſs of Envy,—

" All in a kirtle of diſcoloured ſay
" He clothed was, ypainted full of eyes — "

Pierce Plowman, fol. xxi. 2, deſcribing Envy,

" And was as pale as a pellet, in the palſey he ſemed,
" And clothed in caurymaury, I can it not diſcrive,
" In kyrtel and curtepy, and a knife by his ſide. — "

Envy is likewiſe of the male gender, in Chaucer's *Court of Love*, v. 1256. His garment is here *ypainted full of eyes:* and Virgil paints the monſter Fame, full of eyes and eares and tongues.

" And in his boſome ſecretly there lay
" An hatefull ſnake, the which his tale upties
" In many folds, and mortall ſting *implies.*"

Implies, i. e. intangles, infixes his ſting in his boſom. Malicious and envious perſons are ſaid to carry ſnakes in their boſom. Heſiod, Θεόγ. v. 601.

Ψυχρὸν ὃς ἐν κόλπῳ ποικίλῳ ἔιχες ὄφιν.

Compare a deſcription of Envy, F. Q. v. xii. 31. Nor let it offend the reader that this infernal imp is of both genders, for ſuch imps and ſuch impure ſpirits can aſſume what ſex they pleaſe. UPTON.

XXX. 2. ——————*ſtill did chaw*
Between his cankred teeth a venemous tode,
That all the poiſon ran about his chaw;] Ovid feigns, that Envy was found eating the fleſh of vipers, a fiction not much unlike Spenſer's picture. But our author has heightened this circumſtance to a moſt diſguſting degree; for he adds, that the poiſon ran about her jaw. This is, perhaps, one of the moſt loathſome images that Spenſer has given us, though he paints very ſtrongly, F. Q. i. i. 20. As alſo in the diſcovery of Dueſſa, F. Q. i. viii. 47, 48. He is likewiſe very indelicate where he ſpeaks of Serena's wounds, F. Q. vi. v. 31. And, to forbear diſagreeable citations, ſee F. Q. vii. vii. 30, and 40. The truth is, the ſtrength of our author's imagination could not be ſuppreſſed on any ſubject; and, in ſome meaſure, it is owing to the fullneſs of his ſtanza, and the

That all the poiſon ran about his chaw;
But inwardly he chawed his owne maw
At neibors welth, that made him ever ſad;
For death it was, when any good he ſaw;
And wept, that cauſe of weeping none he had;
But, when he heard of harme, he wexed wondrous glad.

XXXI.

All in a kirtle of diſcolourd ſay
He clothed was, ypaynted full of eies;
And in his boſome ſecretly there lay
An hatefull ſnake, the which his taile uptyes
In many folds, and mortall ſting implyes:
Still as he rode, he gnaſht his teeth to ſee
Thoſe heapes of gold with griple Covetyſe;

reiteration of his rhymes, that he deſcribes theſe diſagreeable objects ſo minutely. But to return to his Envy. This perſonage is again introduced, F. Q. v. xii. 29, chewing a ſnake, of which circumſtance a moſt beautiful uſe is there made, ſt. 39. Where ſee the note. T. WARTON.

XXX. 4. ——— *about his* chaw;] So Spenſer chooſes to ſpell the word, notwithſtanding the rhymes, in both his own editions; which, however, Hughes, Church, and Upton, with the folios, have rejected. But ſurely it is as proper to retain what was, in Spenſer's time, a common ſpelling of *jaw*, as any other obſolete ſpelling in the poem, inſtead of admitting the ſame modernized. I refer the reader alſo to Barret's *Alvearie, or Quadruple Dictionary*, publiſhed in 1580, in which he will find, numbered 399, 400, "the *chaw* bone," and "the *chawes*." TODD.

XXXI. 7. ——— griple *Covetyſe;*] The learned biſhop of Scotland in his tranſlation of Virgil thus uſes *griple:*

—— "And thare fixit faſt
"Amang the *grippill* rutis faſt haldand."

Speaking of the ſpear of Æneas fixed in the roots, which he ſtrove to diſengage, "lenta in radice tenebat," *Æn.* xii. 773.

And grudged at the great felicitee
Of proud Lucifera, and his owne companee.

XXXII.

He hated all good workes and vertuous deeds,
And him no leſſe, that any like did uſe;
And, who with gratious bread the hungry feeds,
His almes for want of faith he doth accuſe;
So every good to bad he doth abuſe:
And eke the verſe of famous poets witt
He does backebite, and ſpightfull poiſon ſpues
From leprous mouth on all that ever writt:
Such one vile Envy was, that fifte in row did ſitt.

XXXIII.

And him beſide rides fierce revenging Wrath,

" The *gripple* roots," i. e. *tenacious:* it comes from γριπαν, *to gripe.* UPTON.

XXXIII. 1. *Wrath,*] The philoſophers define wrath, *Libido ulciſcendi.* See Cicero, *Tuſc. Diſp.* iii. 5. iv. 9. And Diogen. Laert. vii. 114. To this Spenſer alludes, when he ſays of *Wrath,*

" Ne car'd for blood in his avengëment."

His picture is that of the wrathful man in Seneca *de Irâ* Lib. i. C. 1. " Flagrant et micant oculi, metus ore toto rubor, exæſtuante ab imis præcordiis ſanguine; labia quatiuntur."—And L. ii. C. 35. " Non eſt ullius affectus facies turbatior—tumeſcunt venæ, concutitur crebro ſpiritu pectus, rapida vocis eruptio colla diſtendit: tunc artus trepidi, inquietæ manus, totius corporis fluctuatio—Talem nobis *Iram* figuremus, flammâ lumina ardentia—tela manu utraque quatientem—vel, ſi videtur, ſit qualis apud vates noſtros eſt,

" Sanguineum quatiens dextrâ Bellona flagellum,
" Aut ſciſſâ gaudens vadit Diſcordia pallâ."

Tis impoſſible for the reader, I ſhould think, not to ſee here the plain imitations of our poet, both as to the look, dreſs, and attitude. UPTON.

Upon a lion, loth for to be led;
And in his hand a burning brond he hath,
The which he brandiſheth about his hed:
His eies did hurle forth ſparcles fiery red,
And ſtared ſterne on all that him beheld;
As aſhes pale of hew, and ſeeming ded;
And on his dagger ſtill his hand he held,
Trembling through haſty rage, when choler in him ſweld.

XXXIV.

His ruffin raiment all was ſtaind with blood
Which he had ſpilt, and all to rags yrent;
Through unadvized raſhnes woxen wood;
For of his hands he had no governement,
Ne car'd for blood in his avengëment:

XXXIV. 1. *His* ruffin *raiment*] Mr. Church here obſerves, that *ruffin* is *reddiſh*, from the Lat. *rufus*. I ſuſpect, however, that the poet did not intend to ſpecify the *colour* of the dreſs, but rather to give a very characteriſtical expreſſion even to the raiment of Wrath. *Ruffin*, ſo ſpelt, denoted a *ſwaſhbuckler*, or, as we ſhould now ſay, a *bully*. See Minſheu's *Guide into Tongues*, ed. 1627. Beſides, I find in *My Ladies Looking-glaſſe*, by Barnabe Rich, 4to. 1616, p. 21, a paſſage which may ſerve to ſtrengthen my application of *ruffin*, in this ſenſe, to *garment*. "The yong woman, that as well in her behauiour, as in the manner of her *apparell*, is moſt *ruffian* like, is accounted the moſt gallant wench." TODD.

XXXIV. 3. ——————— *woxen* wood;] *Mad.* Anglo-Sax. *wod*. Gawin Douglas often uſes the word in this ſenſe. And Chaucer, *Mill. Tale*. 3507. edit. Tyrwhitt.

— "if thou wreye me, thou ſhalt be *wood*."

He uſes alſo *Wodeneſs* for *Madneſs*, Kn. Tale. 1153.

"Yit ſaugh I *Wodeneſs* laughing in his rage."

This fine perſonification ſuggeſted to Gray his

— "moody *Madneſs* laughing wild
"Amid ſevereſt woe." TODD.

But, when the furious fitt was overpaſt,
His cruel facts he often would repent;
Yet, wilfull man, he never would forecaſt,
How many miſchieves ſhould enſue his heedleſſe haſt.

XXXV.

Full many miſchiefes follow cruell Wrath;
Abhorred Bloodſhed, and tumultuous Strife,
Unmanly Murder, and unthrifty Scath,
Bitter Deſpight with Rancours ruſty knife;
And fretting Griefe, the enemy of life:
All theſe, and many evils moe haunt Ire,
The ſwelling Splene, and Frenzy raging rife,
The ſhaking Palſey, and Saint Fraunces fire:
Such one was Wrath, the laſt of this ungodly tire.

XXXVI.

And, after all, upon the wagon beame
Rode Sathan with a ſmarting whip in hand,
With which he forward laſht the laeſy teme,
So oft as Slowth ſtill in the mire did ſtand.
Huge routs of people did about them band,
Showting for joy; and ſtill before their way
A foggy miſt had covered all the land;

XXXV. 3. ——— *unthrifty Scath,*] Indiſcreet miſchief, ſays Mr. Church. It may be added, that the poet introduces *Unthriftyhead* into ſimilar company, F. Q. iii. xii. 25.

"Emongſt them was ſterne Strife, and Anger ſtout,
"Unquiet Care, and fond *Unthriftyhead.*" TODD.

And, underneath their feet, all ſcattered lay
Dead ſculls and bones of men, whoſe life had
gone aſtray.

XXXVII.

So forth they marchen in this goodly ſort,
To take the ſolace of the open aire,
And in freſh flowring fields themſelves to
ſport:
Emongſt the reſt rode that falſe Lady
faire,
The foule Dueſſa, next unto the chaire
Of proud Lucifer', as one of the traine:
But that good Knight would not ſo nigh
repaire,

XXXVI. 8. *And, underneath their feet, all ſcattered lay*
Dead ſculls and bones of men,] See alſo, in Mammon's Cave, F. Q. ii. vii. 30.

" And all the ground with ſculs was ſcattered
" And dead mens bones" —

Thus, in the *Seven Champions*, B. ii. Ch. 8, the champions, when they are betrayed by the necromancer of the Black Caſtle into an enchanted Cave, " as they went groping and feeling up and down, they found that they did tread on no other things but dead mens bones." T. WARTON.

XXXVII. 6. *Of proud* Lucifer', *as one of the traine:*] So the 1ſt quarto: the 2d, " Of proud *Lucifera* as one of the traine." Which is no verſe: So too the folios. But Mr. Hughes from his conjecture, " Of proud *Lucifera* as one *o' th'* traine." That the reading, which I have given, is Spenſer's own, appears not only from the authority of his own edition; but likewiſe from his uſual eliſion in ſuch like proper names: Thus, in F. Q. i. iv. 2.

" Called *Fideſs'*, and ſo ſuppoſd to be."

Again, ſt. 15.

" But to *Dueſs'* each one himſelfe did payne."

See alſo F. Q. i. vi. 2 . xii. 21, iii. ii. 32. UPTON.

Him ſelfe eſtraunging from their ioyaunce vaine,
Whoſe fellowſhip ſeemd far unfitt for warlike ſwaine.

XXXVIII.

So, having ſolaced themſelves a ſpace
With pleaſaunce of the breathing fields yfed,
They backe retourned to the princely place;
Whereas an errant Knight in armes ycled,
And heathniſh ſhield, wherein with letters red
Was writt *Sans ioy*, they new arrived find:
Enflam'd with fury and fiers hardyhed,
He ſeemd in hart to harbour thoughts unkind,
And nouriſh bloody vengeaunce in his bitter mind.

XXXIX.

Who, when the ſhamed ſhield of ſlaine Sansfoy
He ſpide with that ſame Fary champions page,
Bewraying him that did of late deſtroy
His eldeſt brother; burning all with rage,
He to him lept, and that ſame envious gage
Of victors glory from him ſnacht away:
But th' Elfin Knight, which ought that warlike wage,

XXXIX. 1. —— *the* ſhamed *ſhield*] The propriety of this epithet is explained in ſtanza 41. CHURCH.

XXXIX. 7. —— *which* ought *that warlike wage*,] That is, which *owed*; which was the proper owner, or poſſeſſor of. For

Diſdaind to looſe the meed he wonne in fray;
And, him rencountring fierce, reſkewd the noble pray.

XL.

Therewith they gan to hurtlen greedily,
Redoubted battaile ready to darrayne,

thus, *to owe*, is uſed in Sidney's *Arcadia*, p. 37. "If it be by the death of him that *owed* it, &c." i. e. was the poſſeſſor or owner of the armour. So Fairfax, iii. 73.

"Which he from pagan lords, that did them *owe*,
"Had wonne, &c."

Shakſpeare thus uſes it in a hundred paſſages. UPTON.

XXXIX. 9. *And, him* rencountring] See the *rencontre* explained, in the note, F. Q. iii. i. 9. "Which by that new *rencounter* &c." TODD.

XL. 1. ——— *to* hurtlen] See the note, p. 119. TODD.

XL. 2. *Redoubted* battaile *ready to* darrayne,] *Darraine* is often thus uſed by Chaucer; as in *Kn. Tale*, v. 2098.

"That everich ſhould an hundred knights bring
"The *battel* to *darrain*."

See alſo ibid. v. 1632. The word ſeems to be derived from the French *arranger*; ſo that, to *darrayne battaile*, is to *ſet the battle in array*. Our poet has uſed *arranged*, from *arranger*, and applied it to *battle* more than once. See F. Q. i. ii. 36, i. vi. 38. The word *darrayne* being a Chauceriſm, our author has very remarkably affected the uſe of it. See F. Q. i. vii. 11, ii. ii. 26, iii. i. 20, iv. iv. 26, iv. v. 24, v. ii. 15, vi. xii. 9, vi. vii. 41. We have alſo an inſtance in which the word is uſed in a more vague ſenſe, F. Q. iv. ix. 4.

——— "how beſt he might *darraine*
"That enterprize" —

But we are told in the Gloſſary to Urry's Chaucer, that this word, among other ſenſes, ſignifies, *to dare*, *to attempt*. Thus, by a gradual detortion, and by an imperceptible progreſſion from one kindred ſenſe to another, words at length attain a meaning entirely foreign to their original etymology.

Spenſer's frequent uſe of *darrayne* ſeems to have ſomewhat familiariſed it in Queen Elizabeth's age. We meet with it in Shakſpeare, who probably drew it from our author, *Hen. VI.* P. iii. A. ii. S. iii. "*Darraign* your battle; they are near at hand." T. WARTON.

And claſh their ſhields, and ſhake their ſwerds on hy;
That with their ſturre they troubled all the traine:
Till that great Queene, upon eternall paine
Of high diſpleaſure that enſewen might,
Commaunded them their fury to refraine;
And, if that either to that ſhield had right,
In equall liſts they ſhould the morrow next it fight.

XLI.

"Ah deareſt Dame," quoth then the Paynim bold,
"Pardon the error of enraged wight,
Whome great griefe made forgett the raines to hold
Of reaſons rule, to ſee this recreaunt Knight,

XL. 3. *And claſh their ſhields, and ſhake their ſwerds on hy;*] Twas a cuſtom of the old warriours to ſtrike their ſwords or ſpears againſt their ſhields: "Cùm *haſtis clypei feriuntur* iræ documentum eſt et doloris." Ammian. Marcell. L. xv. C. 8. So Turnus in Virgil, *Æn.* viii. 3.

"Utque acres concuſſit equos, útque *impulit arma:*"

i. e. claſhed his arms. UPTON.

XLI. 4. ——— recreaunt *Knight,*] This ignominious phraſe often occurs in romance. It not only means one who yields himſelf to his enemy in ſingle combat, but a coward and a traitor. See Du Cange, V.V. *Recredéntia* and *Recreditus.* The frequent uſe of the word in romances familiariſed it in Eliſabeth's time; and accordingly Shakſpeare has applied it to "*limbs.*" Milton alſo employs it, not only in his poetry, *Par. Reg.* B. iii. 138, but alſo in his proſe, where he calls the Jew "a *recreant,*" Proſe-Works, i. 179. ed. 1698. TODD.

(No Knight, but treachour full of falſe deſpight
And ſhameful treaſon,) who through guile hath ſlayn
The proweſt Knight, that ever field did fight,
Even ſtout Sansfoy, (O who can then refrayn?)
Whoſe ſhield he beares renverſt, the more to heap diſdayn.

XLII.

"And, to augment the glorie of his guile,
His deareſt love, the faire Fideſſa, loe
Is there poſſeſſed of the traytour vile;
Who reapes the harveſt ſowen by his foe,
Sowen in bloodie field, and bought with woe:

XLI. 7. *The* proweſt *Knight*,] The *moſt valiant* Knight. See the note, F. Q. ii. viii. 18. TODD.

XLI. 9. *Whoſe ſhield he beares* renverſt,] *Reverſed*. Again, F. Q. v. iii. 37. "Then from him reft his ſhield, and it *renverſt*." Renverſe, in heraldry, is when the arms are turned backward, or upſide down. This was a ceremony uſed in the degradation of Knights; he was deprived of his ſword, his ſpurs were cut off with a hatchet, and his arms were reverſed; *clypeo gentilitio inverſo*. UPTON.

It may be added that the conqueror generally carried off the armour of the conquered knight. See before, C. ii. ſt. 20. This explains the circumſtance of the Elfin Knight's bearing Sansfoy's ſhield. In the celebrated duel between Don Philip the baſtard of Savoy, and the brave Crequi, in the reign of Hen. IV. of France, the victor Crequi carried off the arms of his opponent. See the Hiſt. of Duelling, tranſlated from M. Couſtard de Maſſi. 1770, P. i. p. 75. TODD.

XLII. 4. *Who reapes the harveſt ſowen by his foe*,] Ἀλλότριον ἀμῶν θέρος, Ariſtophanes. *Alii ſementem faciunt, alii metent*. There is frequent alluſion to this proverb in the Scriptures. See II *Cor.* ix. 6, *Gal.* vi. 7. UPTON.

That—brothers hand ſhall dearely well requight,
So be, O Queene, you equall favour ſhowe."
Him litle anſwerd th' angry Elfin Knight;
He never meant with words, but ſwords, to plead his right:

XLIII.

But threw his gauntlet, as a ſacred pledg,
His cauſe in combat the next day to try:
So been they parted both, with harts on edg
To be aveng'd each on his enimy.
That night they pas in ioy and iollity,
Feaſting and courting both in bowre and hall;
For ſteward was exceſſive Gluttony,
That of his plenty poured forth to all:
Which doen, the chamberlain Slowth did to reſt them call.

XLII. 8. *Him* litle *anſwerd* &c.] Mr. Upton would read "Him *angry*." Him angry, he ſays, means the Paynim, who is ſaid to be *enraged*, ſt. 41. "Pardon the errour of *enraged* wight." But, becauſe the Paynim is angry, does it neceſſarily follow, that the Elfin Knight ſhould not be ſo too? He certainly has reaſon to be *enraged* and *angry* after that inſult, which provokes him to throw down his gauntlet, as a challenge. It is ſurely wrong to alter the text, when there is neither neceſſity to require, nor authority to ſupport, the correction. T. WARTON.

The behaviour of the Knight is ſomething like that of Macduff in *Macbeth*:

——————— "I've no words;
"My voice is in my ſword." CHURCH.

And not unlike that of Alexander Iden towards Jack Cade, in *K. Hen.* VI. P. ii. A. iv. S. x.

"As for more words, whoſe greatneſs anſwers words,
"Let this my ſword report what ſpeech forbears." TODD.

XLIV.

Now whenas darkſome Night had all diſplayd
Her coleblacke curtein over brighteſt ſkye;
The warlike youthes, on dayntie couches layd,
Did chace away ſweet ſleepe from ſluggiſh eye,
To muſe on meanes of hoped victory.
But whenas Morpheus had with leaden mace
Arreſted all that courtly company,
Uproſe Dueſſa from her reſting place,
And to the Paynims lodging comes with ſilent pace:

XLV.

Whom broad awake ſhe findes, in troublous fitt,
Fore-caſting, how his foe he might annoy;
And him amoves with ſpeaches ſeeming fitt,
"Ah deare Sansioy, next deareſt to Sansfoy,
Cauſe of my new griefe, cauſe of my new ioy;
Ioyous, to ſee his ymage in mine eye,
And greevd, to thinke how foe did him deſtroy
That was the flowre of grace and chevalrye;
Lo, his Fideſſa, to thy ſecret faith I flye."

XLVI.

With gentle wordes he can her fayrely greet,

XLIV. 6. *But whenas Morpheus had with* leaden mace *Arreſted* &c.] The image is very natural and pretty, and imitated by Shakſpeare in *Julius Cæſar:*

——— "O murderous ſlumber,
"Lay'ſt thou thy *leaden mace* upon my boy?" UPTON.

XLVI. 1. ——— *he* can] *Began*, as in many other places; and ſo printed in the poet's own editions; but converted, in ſeveral ſubſequent ones, into *gan*. Church and Upton read *can;* Tonſon's edition, publiſhed in the ſame year, reads *'gan*. See alſo the note, F. Q. i. i. 8. TODD.

And bad ſay on the ſecrete of her hart:
Then, ſighing ſoft; "I learne that litle ſweet
Oft tempred is," quoth ſhe, "with muchell ſmart:
For, ſince my breſt was launcht with lovely dart
Of deare Sansfoy, I never ioyed howre,
But in eternall woes my weaker hart
Have waſted, loving him with all my powre,
And for his ſake have felt full many an heavy ſtowre.

XLVII.

"At laſt, when perils all I weened paſt,
And hop'd to reape the crop of all my care,
Into new woes unweeting I was caſt
By this falſe faytor, who unworthie ware
His worthie ſhield, whom he with guilefull ſnare
Entrapped ſlew, and brought to ſhamefull grave:
Me ſilly maid away with him he bare,
And ever ſince hath kept in darkſom cave;
For that I would not yeeld that to Sansfoy I gave.

XLVI. 4. muchell *ſmart*:] The adjective *mochel*, from the Sax. *mochel*, *moche*, that is, *much*, is often uſed by Gower and Chaucer. See Gloſſ. Tyrwhitt's Chaucer. And ſee again, F. Q. i. vi. 20, "*muchell* fame." But, in his *Shep. Cal.* July, v. 16, he writes *mickle*, the Scottiſh word for *much*, and indeed pronounced by the Scots *muckle*. TODD.

XLVIII.

" But ſince faire ſunne hath ſperſt that lowring clowd,
And to my loathed life now ſhewes ſome light,
Under your beames I will me ſafely ſhrowd
From dreaded ſtorme of his disdainfull ſpight:
To you th' inheritance belonges by right
Of brothers prayſe, to you eke longes his love.
Let not his love, let not his reſtleſſe ſpright,
Be unreveng'd, that calles to you above
From wandring Stygian ſhores, where it doth endleſſe move."

XLIX.

Thereto ſaid he, " Faire dame, be nought diſmaid
For ſorrowes paſt; their griefe is with them gone.
Ne yet of preſent perill be affraid:
For needleſſe feare did never vantage none;
And helpleſſe hap it booteth not to mone.
Dead is Sansfoy, his vitall paines are paſt,
Though greeved ghoſt for vengeance deep do grone:
He lives, that ſhall him pay his dewties laſt,
And guiltie Elfin blood ſhall ſacrifice in haſt."

L.

" O, but I feare the fickle freakes," quoth ſhee,
" Of fortune falſe, and oddes of armes in field."

" Why, dame," quoth he, " what oddes can
ever bee,
Where both doe fight alike, to win or yield?"
" Yea, but," quoth ſhe, " he beares a charmed
ſhield,
And eke enchaunted armes, that none can
perce;
Ne none can wound the man, that does them
wield."
" Charmd or enchaunted," anſwerd he then
ferce,
" I no whitt reck; ne you the like need to
reherce.

LI.

" But, faire Fideſſa, ſithens fortunes guile,
Or enimies powre, hath now captíved you,
Returne from whence ye came, and reſt a
while,

L. 5. ——— *he beares a charmed ſhield,*
And eke enchaunted armes, that none can perce;] I am perſuaded that Shakſpeare had this ſtanza in his eye, when he wrote in Macbeth the following lines:

" As eaſy mayſt thou the intrenchant air
" With thy keen ſword impreſs, as make me bleed:
" Let fall thy blade on vulnerable creſts;
" I bear a charmed life ——— "

Sansjoy here, however, alludes to the laws of the Duello, which enacted the following oath; " I do ſwear, that I have not upon me, nor on any of the *arms* I ſhall uſe, words, *charms*, or *enchantments*, &c." See Cockburn's Hiſt. of Duels, p. 115, and my note on Milton's *Samſon Agon.* v. 1134. The ſame laws guarded alſo againſt *odds of arms*, to which Sansjoy likewiſe refers. See the Chapters *De la electione de l'arme*, and two following, in the *Duello*, Lib. iv. Venet. 1521. TODD.

Till morrow next, that I the Elfe ſubdew,
And with Sansfoyes dead dowry you endew."
" Ay me, that is a double death," ſhe ſaid,
" With proud foes ſight my ſorrow to renew:
Where ever yet I be, my ſecret aide
Shall follow you." So, paſſing forth, ſhe him obaid.

LI. 5. ——————— endew.] For *endow;* the rhyme requiring *endew*, as Mr. Upton obſerves. In other places the poet uſes *endew* for *clothe, inveſt.* See F. Q. iii. viii. 40, v. iii. 20. The word before us may vindicate the tranſlation of the Bible from a ſuppoſed miſprint with which Dr. Johnſon charges it. See *Gen.* xxx. 20. " And Leah ſaid, God hath *endued* me with a good dowry." TODD.

CANTO V.

The faithfull Knight in equall field
Subdewes his faithleſſe foe;
Whom falſe Dueſſa ſaves, and for
His cure to hell does goe.

I.

THE noble hart that harbours vertuous thought,
And is with childe of glorious great intent,
Can never reſt, untill it forth have brought
Th' eternall brood of glorie excellent.
Such reſtleſſe paſſion did all night torment
The flaming corage of that Faery Knight,
Devizing, how that doughtie turnament
With greateſt honour he atchieven might:
Still did he wake, and ſtill did watch for dawning light.

II.

At laſt, the golden orientall gate

I. 2. *And is with childe of glorious great intent,*] This is expreſſed after Plato's manner; in alluſion to the innate and intellectual powers in the ſoul, full of entity and of ſubſtantial forms; which by proper inſtitution knows how to unfold itſelf, and, as it were, *conceives*, and *brings forth* out of its intellectual womb. Spenſer ſeems particularly to have the following paſſage in view, ΚΥΟΥΣΙ πάντες ἄνθρωποι, καὶ κατὰ τὸ σῶμα καὶ κατὰ τὴν ψυχὴν, καὶ ἐπειδὰν ἐν τινὶ ἡλικίᾳ γένωνται ΤΙΚΤΕΙΝ ἐπιθυμεῖ ἡμῶν ἡ φύσις. Plat. in *Sympoſ.* p. 206. UPTON.

II. 1. *At laſt, the golden orientall gate* &c.] Spenſer, as Dr. Jortin obſerves, here plainly alludes to *Pſal.* xix. 5. " In them

Of greateſt heaven gan to open fayre;
And Phoebus, freſh as brydegrome to his mate,
Came dauncing forth, ſhaking his deawie hayre;
And hurld his gliſtring beams through gloomy ayre.
Which when the wakeful Elfe perceiv'd, ſtreight-way
He ſtarted up, and did him ſelfe prepayre
In ſunbright armes, and battailous array;
For with that Pagan proud he combatt will that day.

hath he ſet a tabernacle for the ſun; which cometh forth as a bridegroom out of his chamber, and rejoiceth as a giant to run his courſe." But our author has ſtrangely inverted the circumſtances. The Pſalmiſt alludes to the Jewiſh cuſtom of the bridegroom being conducted from his chamber at midnight, with ſolemn pomp, and preceded by a numerous train of torches. This is the illuſtration of the admirable Dr. Jackſon, a theologiſt in the reign of James I: and without it the compariſon is of no force or propriety. T. WARTON.

II. 5. *And* hurld *his gliſtring beams through gloomy ayre.*] He ſays *hurld*, becauſe the beams of the ſun are his darts, which he *hurls*; or arrowes which he *ſhoots* forth: So Prudentius, II. *Hymn.*

" Caligo terræ ſcinditur
" Percuſſa Solis *ſpiculo.*" UPTON.

II. 8. *In* ſunbright *armes,*] The epithet *ſun-bright* is certainly, as Mr. Upton has obſerved, a very happy one. But I doubt whether Spenſer may be pronounced the original framer of it. In Greene's *Arcadia*, 1589, it is thus employed: " *Sunnebright* Venus." Fairfax, Milton, and Henry More, all ardent admirers of Spenſer, have adopted this compound. Davies alſo in his *Scourge of Folly*, 1611. p. 44, has " his *ſun-bright* glory." TODD.

III.

And forth he comes into the commune hall;
Where earely waite him many a gazing eye,
To weet what end to ſtraunger Knights may fall.
There many minſtrales maken melody,
To drive away the dull meláncholy;
And many bardes, that to the trembling chord
Can tune their timely voices cunningly;
And many chroniclers, that can record

III. 4. ——— *many* minſtrales &c.] Spenſer has here intermixed the *minſtrels* with the *bards*. The *minſtrels*, ſays Dr. Percy, ſeem to have been the genuine ſucceſſors of the ancient *bards*, who under different names were admired and revered, from the earlieſt ages, among the people of Gaul, Britain, Ireland, and the North. See Eſſ. on the Anc. Minſtrels in Reliques of Anc. Poetry, vol. 1. p. xxii. 4th edit. The *chroniclers* here mentioned, may be alſo underſtood as rhymers. For thus Spenſer, in his *View of the State of Ireland:* "I do herein rely upon theſe bards or Iriſh *chroniclers*." This ſtanza preſents us with a picture of the ſtately gaiety of the feudal times, and of the ancient eſtabliſhments in the houſes of our gentry. TODD.

III. 5. ——— *the dull* meláncholy;] *Melancholy* is here accented on the ſecond ſyllable. And thus Hall, in his *Virgidemiarum*, 1597. Lib. 4. p. 29.

"Touch not this coler, that *meláncholy*,
"This bit were dry and hote, that cold and dry."

And ſee Jonſon's *Sad Shepherd*, A. ii. S. vii. TODD.

III. 7. Can *tune their* timely *voices* cunningly;] *Can* tune, i. e. *did* tune; or *knew* how to tune; *timely*, according to proper time and meaſure; *cunningly*, as artiſts. Let the reader here obſerve the diſpoſition, and order of things; the proceſſion, the ratification of the oath, the combat, the breaking off of the combat by ſupernatural interpoſition: then the ſcene changes to the infernal regions, where Dueſſa goes for the cure of the wounded Sarazin. UPTON.

Old loves, and warres for Ladies doen by many a Lord.

IV.

Soone after comes the cruell Sarazin,
In woven maile all armed warily;
And ſternly lookes at him, who not a pin
Does care for looke of living creatures eye.
They bring them wines of Greece and Araby,

IV. 2. *In* woven *maile*] Virgil, *Æn.* iii. 467. "Loricam *conſertam* hamis." *Maile*, Fr. *maille*, Ital. *maglia*, properly the meſh of a net, as Mr. Upton has obſerved, is applied to a coat of armour compacted with hooks and rings of iron with little meſhes; and thus "*linked mayles*," F. Q. iii. v. 19. An entire ſpecimen of this kind of armour exiſts on the monument of the Black Prince in Canterbury cathedral; whoſe figure is completely armed, except the head, on which is a ſcull-cap with a coronet round it, whence depends a hood of *network* mail down to his breaſt and ſhoulders. TODD.

IV. 5. *They bring them wines of Greece and Araby,*
And daintie ſpices fetch from furtheſt Ynd, &c.] Spenſer mentions *ſpiced wines*, as agreeable to the eaſtern manners: "I would cauſe thee to drink of *ſpiced wine*." *Sol. Song*, viii. 2. The ratification of the oath by wine is agreeable to the cuſtom mentioned in Homer, *Il.* γ', v. 270, 295. And this whole ceremony is according to the laws of arms, and eſtabliſhed cuſtoms, in romance writers; viz. the proceſſion; the champ clos, [the *paled greene*,] or liſts; the royal canopy for the queen; the ſhield hanged up for the conqueror, and Dueſſa in open view, the conqueror's meed likewiſe. See Du Cange in *Duello*. And firſt they ſwear to obſerve the ſacred law of arms: This oath, the reader may ſee in Spelman, Gloſſ. v. *Campus*. and Wachter, Gloſſ. Germ. v. *Acht*. Shakſpeare, in the combat of Bolingbroke and Mowbray, mentions this oath:

"Marſhall, demand of yonder champion
"The cauſe of his arrival here in arms;
"Aſk him his name, and *orderly* proceed
"To *ſwear* him in the juſtice of his cauſe." UPTON.

See more concerning the wines &c. here mentioned, in the note on *ſpicery* and *ſpiced wines*, F. Q. iii. i. 42. TODD.

And daintie ſpices fetch from furtheſt Ynd,
To kindle heat of corage privily;
And in the wine a ſolemne oth they bynd
T' obſerve the ſacred lawes of armes, that are
affynd.

V.

At laſt forth comes that far renowmed Queene.
With royall pomp and princely maieſtie
She is ybrought unto a paled greene,
And placed under ſtately canapee,
The warlike feates of both thoſe Knights to
ſee.
On th' other ſide in all mens open vew
Dueſſa placed is, and on a tree
Sansfoy his ſhield is hangd with bloody
hew:
Both thoſe, the lawrell girlonds to the victor
dew.

V. 1. ——————— *renowmed Queene.*] So I point the paſſage with Church, who alſo removes the ſemicolon after *majeſty* in the next line, which all other editions preſerve, together with a comma only after *Queene*. We are to obſerve that *renowmed* here is Spenſer's own word. Several editions read *renowned*. See the note on ſtanza 43, line 6, of this canto. TODD.

V. 9. *Both thoſe*, the *lawrell girlonds* &c.] Mr. Upton would read, "Both thoſe, *and th'* lawrell girlonds to the victor dew." But ſurely *Dueſſa*, and *Sansfoy his ſhield*, are the laurel garlands, that is, the rewards to be given to the conqueror. Laurel garlands are metaphorically uſed, and put in oppoſition with *Dueſſa* and *Sansfoy his ſhield*. It may be urged, as another objection to Mr. Upton's alteration, that Spenſer never cuts off the vowel in *the* before a conſonant. T. WARTON.

VI.

A ſhrilling trompett ſownded from on hye,
And unto battaill bad themſelves addreſſe:
Their ſhining ſhieldes about their wreſtes they tye,
And burning blades about their heades doe bleſſe,
The inſtruments of wrath and heavineſſe:
With greedy force each other doth aſſayle,
And ſtrike ſo fiercely, that they do impreſſe
Deepe dinted furrowes in the battred mayle:
The yron walles to ward their blowes are weak and fraile.

VI. 3. *Their ſhining ſhieldes* about their wreſtes *they tye*,] So, in F. Q. ii. iii. 1.

" And many-folded ſhield he bound *about his wreſt*."

The Italian romance writers call this *imbracciáre*. Berni, *Orl. Innam.* L. i. C. xvii. ſt. 63.

" Piglia la lancia, e'l forte ſcudo *imbraccia*."

Again, L. ii. C. vii. ſt. 68.

" La ſpada tira fuora, e'l ſcudo *imbraccia*." UPTON.

VI. 4. ——— *about their heades doe* bleſſe,] Spenſer has uſed this word, to ſignify the waving or brandiſhing of a ſword. HUGHES.

In the ſame ſenſe he uſes *bleſt*, F. Q. i. viii. 22. Fairfax uſes it in like manner, C. ix. 67.

" His armed head with his ſharpe blade he *bleſt*."

CHURCH.

About their heades doe *bleſſe*, or *blaze*. *Bleſis* is uſed for *blazes*, which ſee in Gloſſ. Douglas's Virgil. Milton alſo will here afford a moſt ſublime comment, *Par. Loſt*, B. i. 663.

" He ſpake: and, to confirm his words, outflew
" Millions of *flaming ſwords*, drawn from the thighs
" Of mighty Cherubim; the ſudden *blaze*
" Far round illumin'd Hell—"

See alſo the note on F. Q. vi. viii. 13. TODD.

VII.

The Sarazin was ſtout and wondrous ſtrong,
And heaped blowes like yron hammers great;
For after blood and vengeance he did long.
The Knight was fiers, and full of youthly heat,
And doubled ſtrokes, like dreaded thunders threat:
For all for praiſe and honour did he fight.
Both ſtricken ſtryke, and beaten both doe beat;
That from their ſhields forth flyeth firie light,
And helmets, hewen deepe, ſhew marks of eithers might.

VIII.

So th' one for wrong, the other ſtrives for right:
As when a gryfon, ſeized of his pray,
A dragon fiers encountreth in his flight,
Through wideſt ayre making his ydle way,
That would his rightfull ravine rend away:

VII. 5. *And* doubled ſtrokes, *like dreaded thunders threat:*] And he doubled ſtrokes like the threatnings of dreaded thunder; i. e. he doubled his ſtrokes like thunder-ſtrokes. "Ingeminans ictus," Virg. *Æn.* v. 457. UPTON.

VII. 9. *And* helmets, hewen *deepe,*] So I read with the ſecond and every ſubſequent edition, except Mr. Church's; the firſt edition gives, "And *hewen helmets* deepe," which Mr. Church adopts, although apparently perplexing the conſtruction. TODD.

VIII. 2. *As when* &c.] The conſtruction is, "As when a fiers dragon encountreth a gryfon ſeized of his pray, [*and*] in his flight making his ydle way through wideſt ayre, that [i. e. *which dragon*] would &c." The Red-croſſe Knight is here compared to the gryfon. CHURCH.

With hideous horror both together ſmight,
And ſouce ſo ſore, that they the heavens affray:
The wiſe ſouthſayer, ſeeing ſo ſad ſight,
Th' amazed vulgar telles of warres and mortal fight.

IX.

So th' one for wrong, the other ſtrives for right;
And each to deadly ſhame would drive his foe:
The cruell ſteele ſo greedily doth bight
In tender fleſh, that ſtreames of blood down flow;
With which the armes, that earſt ſo bright did ſhow,
Into a pure vermillion now are dyde.
Great ruth in all the gazers harts did grow,
Seeing the gored woundes to gape ſo wyde,
That victory they dare not wiſh to either ſide.

VIII. 7. *And* ſouce *ſo ſore,*] The metaphor is taken from falconry. Dryden uſes it in *Theod. and Honoria:*

——————— " all attend
" On whom the *ſowſing* eagle will deſcend."

So, in F. Q. iv. iii. 25. " He ſtroke, he *ſouſt*." Again, iv. iv. 80, " He *ſouſt* him," i. e. he came *ſouſing*, like a hawk at his prey, upon him. So the ſubſtantive is uſed very plainly, ii. xi. 36, " As a falcon that hath failed of her *ſouſe*." Uſed again, iv. iii. 19, iv. viii. 44. v. xii. 23, &c. UPTON.

IX. 4. ——— *ſtreames of blood down flow*; &c.] Milton plainly copied from hence, *Par. Loſt*, B. vi. 332.

" A *ſtream* of nectarous humour iſſuing *flow'd*
" *Sanguine* ——
" And all his armour ſtain'd *ere while ſo bright*."

CHURCH.

X.

At laſt the Paynim chaunſt to caſt his eye,
His ſuddein eye, flaming with wrathfull fyre,
Upon his Brothers ſhield, which hong thereby:
Therewith redoubled was his raging yre,
And ſaid; "Ah! wretched ſonne of wofull ſyre,
Doeſt thou ſit wayling by blacke Stygian lake,
Whyleſt here thy ſhield is hangd for victors hyre?
And, ſluggiſh german, doeſt thy forces ſlake
To after-ſend his foe, that him may overtake?

X. 1. *At laſt the Paynim chaunſt to caſt his eye,*
His ſuddein eye, flaming with wrathfull fyre,
Upon his Brothers ſhield, &c.] This beautiful circumſtance was probably ſuggeſted by one ſomewhat analogous to it in Virgil, *Æn.* xii. 941.

—— "Infelix humero cùm apparuit alto
"Balteus, et notis fulſerunt cingula bullis
"Pallantis, &c.
"Ille, oculis poſtquam ſævi monumenta doloris
"Exuviaſque haufit, furiis accenſus, et ira
"Terribilis, Tune hinc &c."

But it muſt be allowed, that Spenſer ſuffers but little here from the imputation of imitation. T. WARTON.

X. 2. *His* ſuddein *eye,*] His *quick* eye. So F. Q. i. ix. 41. "His *ſuddeine* wit," his *ready, quick* wit. CHURCH.

X. 8. *And, ſluggiſh german,* doeſt *thy forces ſlake*] The paſſage is wrongly pointed, and I believe has been miſunderſtood, in all the editions. "And, ſluggiſh german, *brother* (δεικτικῶς, *pointing to himſelf,*) doſt *thou* thy forces ſlake"—It had been eaſier thus,

"And, ſluggiſh german, *doe* thy forces ſlake—"

UPTON.

XI.

" Go, caytive Elfe, him quickly overtake,
And ſoone redeeme from his long-wandring woe:
Goe, guiltie ghoſt, to him my meſſage make,
That I his ſhield have quit from dying foe."
Therewith upon his creſt he ſtroke him ſo,
That twiſe he reeled, readie twiſe to fall:
End of the doubtfull battaile deemed tho
The lookers on; and lowd to him gan call
The falſe Dueſſa, " Thine the ſhield, and I, and all!"

XII.

Soone as the Faerie heard his Ladie ſpeake,
Out of his ſwowning dreame he gan awake;
And quickning faith, that earſt was woxen weake,
The creeping deadly cold away did ſhake:
Tho mov'd with wrath, and ſhame, and ladies ſake,
Of all attonce he caſt aveng'd to be,
And with ſo' exceeding furie at him ſtrake,

XI. 2. *And ſoone redeeme from* his long-wandring woe:] *His long-wandring woe:* the reader will underſtand this, if he turns to C. iv. ſt. 48. He was to wander, and waile by black Stygian lake, till his manes were expiated: and ſo below, ſt. 13.

" Alone he, *wandring*, thee too long doth want."

UPTON.

XII. 1. ——————— *his Ladie*] That is, her whom he imagined to be Una. CHURCH.

That forced him to ſtoupe upon his knee:
Had he not ſtouped ſo, he ſhould have cloven bee.

XIII.

And to him ſaid; "Goe now, proud miſcreant,
Thyſelfe thy meſſage do to german deare;
Alone he, wandring, thee too long doth want:
Goe ſay, his foe thy ſhield with his doth beare."
Therewith his heavie hand he high gan reare,
Him to have ſlaine; when lo! a darkeſome clowd
Upon him fell; he no where doth appeare,
But vaniſht is. The Elfe him calls alowd,
But anſwer none receives; the darknes him does ſhrowd.

XII. 8. *That forced him to ſtoupe upon his knee:*] Satan is thus diſcomfited by the ſword of Abdiel, *Par. Loſt*, B. vi. 193.

——— "Ten paces huge
"He back recoil'd; the tenth *on bended knee*
"His maſſy ſpear upſtaid." TODD.

XIII. 3. *Alone he*, wandring, *thee too long doth want:*] Virgil, *Æn.* x. 600.

——— "Morere, et fratrem ne deſere frater." UPTON.

XIII. 6. ——— *when lo! a darkſome clowd*
Upon him fell; he no where doth appeare,
But vaniſht is.] This duel is ended by ſupernatural interpoſition: Dueſſa, like Homer's gods, flings a darkſome cloud between the two combatants, and thus reſcues her Knight. See *Il.* γ' v. 380. and *Il.* ι. 345. κυανέη νεφέλη, *with a darkſome cloud.*—By the ſame kind of interpoſition Neptune ſaved Æneas, *Il.* υ. 321. "Nube cavâ rapui." *Æn.* v. 810. UPTON.

XIV.

In haſte Dueſſa from her place aroſe,
And to him running ſayd; "O proweſt Knight,
That ever Ladie to her love did choſe,
Let now abate the terrour of your might,
And quench the flame of furious deſpight
And bloodie vengeance: lo! th' infernall Powres,
Covering your foe with cloud of deadly night,
Have borne him hence to Plutoes balefull bowres:
The conqueſt yours; I yours; the ſhield and glory yours!"

XV.

Not all ſo ſatisfide, with greedy eye
He ſought, all round about, his thriſty blade
To bathe in blood of faithleſſe enimy;
Who all that while lay hid in ſecret ſhade:

XV. 1. *Not all ſo ſatisfide,*] He, not altogether ſo well ſatisfied, ſought all around, greedy and eager after his prey. So Virg. *Æn.* xii. 466.

——— "ſolum densâ in caligine Turnum
"Veſtigat luſtrans, ſolum in certamina poſcit."

So Menelaus, miſſing his prey, Hom. *Il.* γ', 449.

Ατρείδης δ' ἀν' ὅμιλον φόιτα, θηρὶ ἐοικώς. UPTON.

XV. 2. ——————— *his* thriſty *blade*] The ſecond quarto, and all the later editions, read *thirſty*. But ſee ſt. 35. "*Thriſty* Tantalus," as it is printed in the firſt quarto. See alſo F. Q. i. x. 38. "And *thriſty* give to drinke," which is the reading of both quartos. Spenſer likewiſe uſes *thriſted*, F. Q. i. vi. 38, and *thriſt*, ii. vi. 17, the former of which both the quartos alſo read; and the latter is the reading of the firſt edition. CHURCH.

He ſtandes amazed how he thence ſhould fade.
At laſt the trumpets triumph ſound on hie;
And running heralds humble homage made,
Greeting him goodly with new victorie;
And to him brought the ſhield, the cauſe of enmitie.

XVI.

Wherewith he goeth to that ſoveraine Queene;
And, falling her before on lowly knee,
To her makes preſent of his ſervice ſeene:
Which ſhe accepts with thankes and goodly gree,
Greatly advauncing his gay chevalree:
So marcheth home, and by her takes the Knight,
Whom all the people followe with great glee,
Shouting, and clapping all their hands on hight,
That all the ayre it fils, and flyes to heaven bright.

XV. 5. ——————*ſhould* fade.] *Vaniſh.* Thus Shakſpeare in *Hamlet:*

" It *faded* on the crowing of the cock." HUGHES.

XVI. 4. ——————*goodly* gree,] *Liking*, or *ſatisfaction.* Thus Drayton, *Shepheards Garland*, 4to. 1593, p. 3.

" O ſhepheards ſoueraigne, yea receiue in *gree*
" The guſhing teares from neuer-reſting eyes."

See again F. Q. v. vi. 21. Fairfax adopts Spenſer's entire expreſſion, C. x. 10.

" *Accept in gree*, my Lord, the words I ſpoke:"

And Mr. Upton notices the Italian phraſe, here tranſlated, " prendi in *grado.*" This uſe of *grado* is not uncommon. See Della Cruſca Dict. See alſo note on F. Q. ii. iii. 5. TODD.

XVII.

Home is he brought, and layd in ſumptuous bed:
Where many ſkilfull leaches him abide
To ſalve his hurts, that yet ſtill freſhly bled.
In wine and oyle they waſh his woundës wide,
And ſoftly gan embalme on everie ſide.
And all the while moſt heavenly melody
About the bed ſweet muſicke did divide,
Him to beguile of griefe and agony:
And all the while Dueſſa wept full bitterly.

XVIII.

As when a wearie traveiler, that ſtrayes
By muddy ſhore of broad ſeven-mouthed Nile,
Unweeting of the perillous wandring wayes,
Doth meete a cruell craftie crocodile,
Which, in falſe griefe hyding his harmefull guile,
Doth weepe full ſore, and ſheddeth tender tears;
The fooliſh man, that pities all this while

XVII. 2. *Where many ſkilfull* leaches] *Phyſicians.* See the note on *leach-craft*, F. Q. iii. iii. 17. TODD.

XVII. 4. *In wine and oyle they waſh his woundës wide,*] The remedy here mentioned is according to Scripture, "But a certain Samaritaine—went to him and bound up his *wounds*, pouring in *oil and wine.*" *Luke* x. 34. Though other writers, I find, mention too the ſame; "In diverſorium citiſſimè abimus, & haud altè vulnerati in lecto plagas *oleo et vino* medemur." *Petronius.* UPTON.

XVII. 7. ——— *ſweet muſicke did* divide,] To *divide* is a technical term. In muſick it ſignifies to play diviſions. See F. Q. iii. i. 40. CHURCH.

His mournefull plight, is ſwallowed up unwares;
Forgetfull of his owne, that mindes an others cares.

XIX.

So wept Dueſſa untill eventyde,
That ſhyning lampes in Ioves high houſe were light:
Then forth ſhe roſe, ne lenger would abide;
But comes unto the place, where th' Hethen Knight,
In ſlombring ſwownd nigh voyd of vitall ſpright,
Lay cover'd with inchaunted cloud all day:
Whom when ſhe found, as ſhe him left in plight,
To wayle his wofull caſe ſhe would not ſtay,
But to the eaſterne coaſt of heaven makes ſpeedy way:

XX.

Where grieſly Night, with viſage deadly ſad,
That Phœbus chearefull face durſt never vew,
And in a foule blacke pitchy mantle clad,

XX. 3. *And in a foule black pitchy mantle clad,*] So Night is dreſſed by Euripides, as Mr. Upton has obſerved, ΜΕΛΑΜΠΕΠΛΟΣ δὲ Νὺξ, *Ion.* v. 1150; which Milton tranſlates, "*ſable-veſted* Night," *Par. Loſt*, B. ii. 962, and which he ſeems to have had in mind when, in his youth, he wrote the "*ſable-ſtoled* ſorcerers," *Od. Nativ.* v. 220. Thus alſo, in *The Knight of the Sea*, 4to. 1600. "Night, with her *ſable-colour'd mantle*, had ouer-ſpread the duſky earth," p. 61. And, in *The moſt*

She findes forth comming from her darkſome
mew;
Where ſhe all day did hide her hated hew.
Before the dore her yron charet ſtood,
Already harneſſed for iourney new,
And cole-blacke ſteedes yborne of helliſh
brood,

excellent Hiſt. of Lyſimachus and Varrona, 4to. 1604. "Night, *ſuted in a duſkie robe of pitchie darkneſs.*" Greene, in his *Orlando Furioſo*, 1599, has the compound *ſable-ſuted*:

"Phœbus, put out thy *ſable-ſuted* wreathe,
"Clad all thy ſpheres in darke and mourning weedes, &c."

Spenſer frequently introduces the mantle of Night. See F. Q. i. i. 39, i. iv. 44, i. xi. 49. And ſo Milton, *Ode on the Paſſion*, v. 30, *Par. Loſt*, B. iv. 609. Chaucer and Sackville have likewiſe noticed Night's mantle; whence perhaps Groue formed the participle in his *Epigrams and Sonets*, 1587. Sign. E. iij.

"I ſee the *mantled* night." TODD.

XX. 4. ——————— *her darkſome* mew;] *Place of confinement.* So, in Chaucer, ſpeaking of Love: R. R. 4778.

"For to eſcape out of his *mewe*."

See Gloſſ. Urry's Chaucer, where we are informed, that "*mew* was a kind of cage where hawks were wintered or kept when they *mued*, or changed their feathers; whence thoſe great ſtables, belonging to Whitehall, took denomination: that place having been anciently full of *mues*, where the king's hawks were kept." See alſo Chaucer, *Prol. Cant. T.* 351.

"Ful many a fatt pertriche had he in *mewe*."

Thus, from being applied to hawks in a particular ſenſe, it deſcended to ſignify cage in general, or priſon. See alſo Cotgrave's Fr. Dict. V. *mue*. TODD.

XX. 6. *Before the dore her yron charet ſtood*, &c.] Spenſer gives Night a chariot and horſes, for which he has the authority of many ancient poets. Without citing the particular paſſages, which are frequent and obvious, I ſhall take occaſion to remark, that what Spenſer ſays of the *horſes of Night*, in all probability, tempted Milton's fancy to go further, and to give them names. See *In Quint. Novemb.* ver. 151 et ſeq.

T. WARTON.

That on their ruſty bits did champ, as they were wood.

XXI.

Who when ſhe ſaw Dueſſa, ſunny bright,
Adornd with gold and iewels ſhining cleare,
She greatly grew amazed at the ſight,
And th' unacquainted light began to feare;
(For never did ſuch brightnes there appeare;)
And would have backe retyred to her cave,
Untill the Witches ſpeach ſhe gan to heare,
Saying; "Yet, O thou dreaded Dame, I crave
Abyde, till I have told the meſſage which I have."

XXII.

She ſtayd; and foorth Dueſſa gan proceede;
"O Thou, moſt auncient grandmother of all,

XXI. 4. —— *th'* unacquainted *light*] The *unuſual* light. So, in *The Lepanto of Iames the ſixt, King of Scotland*, 4to. Edinburg. 1591. v. 632.

"Yet all theſe *vnacquainted* ſoares,
"The feareful threatning ſound,
"Ioynd with the groning murmuring howles,
"The courage could not wound." TODD.

XXII. 2. *O thou, moſt auncient grandmother* &c.] Here Night is made to be the mother of the gods: In his *Hymne to Love*, and in *Colin Clouts come home again*, Love is deſcribed as the maker of the world; for both which, Spenſer had the authority of ancient coſmogoniſts. See Cudworth's *Intell. Syſt.* pp. 120, 248, 488. JORTIN.

He afterwards ſays of her, "which waſt begot in Dæmogorgons hall," that is, in Chaos, who is the parent of Night, according to Heſiod, Θεογ. 123. T. WARTON.

More old than Love, whom thou at firſt didſt
breede,
Or that great houſe of gods cæleſtiall;
Which waſt begot in Dæmogorgons hall,
And ſawſt the ſecrets of the world unmade;
Why ſuffredſt thou thy Nephewes deare to fall
With Elfin ſword, moſt ſhamefully betrade?
Lo, where the ſtout Sansioy doth ſleepe in deadly
ſhade!

XXIII.

"And, him before, I ſaw with bitter eyes
The bold Sansfoy ſhrinck underneath his
ſpeare;
And now the pray of fowles in field he lyes,
Nor wayld of friends, nor layd on groning
beare,
That whylome was to me too dearely deare.
O! what of gods then boots it to be borne,
If old Aveugles ſonnes ſo evill heare?

XXII. 6. *And ſawſt the* ſecrets *of the world unmade;*] Τὰ ἈΠΟΡΡΗΤΑ τῆς φύσεως. Milton has the ſame expreſſion, *Par. Loſt*, B. ii. 891. "The *ſecrets* of the hoarie deep." Again, 972. "The *ſecrets* of your realm." So likewiſe, B. v. 569. "The *ſecrets of another world.*" UPTON.

XXII. 7. ——— *thy* Nephewes *deare*] *i. e.* Thy grandchildren: as *nepotes* is uſed in the Latin language. UPTON.

XXIII. 4. *Nor wayld of friends, nor layd on groning beare,*] Homer, *Il.* χ'. 386, of Pătroclus:

Κεῖται πὰρ νήεσσι νέκυς ἈΚΛΑΥΣΤΟΣ, ἈΘΑΠΤΟΣ.

And Virgil, *Æn.* xi. 372.

"Nos animæ viles, *inhumata infletaque* turba." UPTON.

XXIII. 6. *O! what of gods then boots it to be borne,*
If old Aveugles ſonnes ſo evill heare?] This is

Or who ſhall not great Nightës children ſcorne,
When two of three her Nephews are ſo fowle
forlorne?

XXIV.

" Up, then; up, dreary Dame, of darknes Queene;
Go, gather up the reliques of thy race;
Or elſe goe, them avenge; and let be ſeene
That dreaded Night in brighteſt day hath place,
And can the children of fayre Light deface."
Her feeling ſpeaches ſome compaſſion mov'd
In hart, and chaunge in that great mothers face:
Yet pitty in her hart was never prov'd
Till then; for evermore ſhe hated, never lov'd:

XXV.

And ſaid, " Deare daughter, rightly may I rew
The fall of famous children borne of mee,
And good ſucceſſes, which their foes enſew:

an exclamation that gods, and demy-gods, and goddeſſes, often make. See Virg. *Georg.* iv. 322, *Æn.* xii. 879. And Spenſer again, F. Q. iii. iv. 36.

" O what avails it of immortal ſeed
" To been ybredd—"

" If old Aveugles ſons ſo *evill heare?*" i. e. have ſo bad a name and character: are *ſpoken ſo ill of:* 'tis a Greek and Latin idiom of ſpeech, *male audire*, to hear ill: *i. e.* to have an ill character; to be ill ſpoken of: κακῶς ἀκούειν. Horace uſes *audis*, for *named, called:*

" Matutine pater, ſeu Jane libentius *audis.*"

So Milton, *Par. Loſt.* B. iii. 7.

" Or *hearſt* thou rather pure ethereal ſtream." UPTON.

But who can turne the ſtreame of deſtinee,
Or breake the chayne of ſtrong neceſſitee,
Which faſt is tyde to Ioves eternall ſeat?
The ſonnes of Day he favoureth, I ſee,
And by my ruines thinkes to make them great:
To make one great by others loſſe is bad excheat.

XXVI.

"Yet ſhall they not eſcape ſo freely all;
For ſome ſhall pay the price of others guilt:
And he, the man that made Sansfoy to fall,
Shall with his owne blood price that he hath ſpilt.
But what art thou, that telſt of Nephews kilt?"
"I, that do ſeeme not I, Dueſſa ame,"
Quoth ſhe, "how ever now, in garments gilt
And gorgeous gold arrayd, I to thee came;
Dueſſa I, the daughter of Deceipt and Shame."

XXV. 5. ——— *the chayne of ſtrong neceſſitee,*
Which faſt is tyde to Ioves eternall ſeat?] This is that golden chayne mentioned in Homer, *Il.* 8'. 19. The eternal concatenation of cauſes and effects. 'Tis the chain in Milton that links the univerſe to heaven. UPTON.

XXV. 9. ——————— *is bad* excheat.] *Excheat* or *eſcheat* (Fr. *eſcheute* or *eſchoëtte*) is a law term, and ſignifies any lands or profits that fall to a lord within his manor by forfeiture, &c. Night here intimates that to riſe upon the ruins of our neighbour is by no means deſirable, as any ſuch acceſſion of fortune is in ſome meaſure obtained by injury. CHURCH.

XXVI. 4. *Shall with his owne blood* price] *Price* is here uſed as a verb, *to pay the price of*. Again, F. Q. i. ix. 37.
"With thine own blood to *price* his blood." CHURCH.

XXVII.

Then, bowing downe her aged backe, ſhe kiſt
The wicked Witch, ſaying; "In that fayre face
The falſe reſemblaunce of Deceipt, I wiſt,
Did cloſely lurke; yet ſo true-ſeeming grace
It carried, that I ſcarſe in darkſome place
Could it diſcerne; though I the mother bee
Of Falſhood, and roote of Dueſſaes race,
O welcome, child, whom I have longd to ſee,
And now have ſeene unwares! Lo, now I go with thee."

XXVIII.

Then to her yron wagon ſhe betakes,
And with her beares the fowle welfavourd Witch:
Through mirkeſome aire her ready way ſhe makes.
Her twyfold teme (of which two blacke as pitch,
And two were browne, yet each to each unlich,)

XXVII. 6. ——— *though I the mother be*
Of Falſhood,] Heſiod, Θεόγ. 224.
Νὺξ ὀλοὴ· μιτὰ τὴν δ' ΑΠΑΤΗΝ τίκτει. T. WARTON.

XXVIII. 3. *Through* mirkeſome *aire*] *Mirkneſs* is *darkneſs*, and *mirk* is *dark*. See Gloſſ. Douglas's Virgil. See alſo *The Complaynt of Scotland*, edit. 1801, p. 65. "*Mirknes* and myſt." Chaucer alſo uſes *mirk* in the ſame ſenſe: In the North of England it is likewiſe uſed for *dark*. See Yorkſhire Gloſſary &c. by G. M. Gent. 1697. Shakſpeare and Milton employ *mirky* for *mirkeſome*, as the commentators have noticed.
TODD.

Did ſoftly ſwim away, ne ever ſtamp
Unleſſe ſhe chaunſt their ſtubborne mouths to twitch;
Then, foming tarre, their bridles they would champ,
And trampling the fine element would fiercely ramp.

XXIX.

So well they ſped, that they be come at length
Unto the place, whereas the Paynim lay
Devoid of outward ſence and native ſtrength,
Coverd with charmed cloud from vew of day
And ſight of men, ſince his late luckeleſſe fray.
His cruell wounds with cruddy bloud congeald
They binden up ſo wiſely as they may,
And handle ſoftly, till they can be heald:
So lay him in her charett, cloſe in night conceald.

XXX.

And, all the while ſhe ſtood upon the ground,
The wakefull dogs did never ceaſe to bay;

XXVIII. 8. *Then, foming tarre,*] Then foming what reſembled tarre—Then as it were foming forth tarre. The very ſame kind of expreſſion Fairfax uſes, C. x. 15.

" The courſers pant and ſmoke with lukewarme ſweat,
" And *foming creame* their iron mouthfuls eat:"

That is, foming what reſembled creame. See alſo F. Q. i. vi. 44.

" Where, *foming wrath*, their cruell tuſks they whett."

Again, F. Q. ii. v. 2. UPTON.

XXX. 2. *The wakefull* dogs *did never ceaſe to* bay;] This alludes to an old ſuperſtitious belief, that dogs are quick-

As giving warning of th' unwonted ſound,
With which her yron wheeles did them affray,
And her darke grieſly looke them much diſmay.
The meſſenger of death, the ghaſtly owle,
With drery ſkriekes did alſo her bewray;
And hungry wolves continually did howle
At her abhorred face, ſo filthy and ſo fowle.

XXXI.

Thence turning backe in ſilence ſofte they ſtole,
And brought the heavy corſe with eaſy pace
To yawning gulfe of deepe Avernus hole:
By that ſame hole an entraunce, darke and bace,

ſighted, and quick-ſcented, at the approach of gods or goddeſſes. See Hom. *Odyſſ.* ω'. 162. UPTON.

Compare Shakſpeare's expreſſion, "I'd rather be a *dog*, and *bay* the moon;" and ſee the note on *gnarre*, ſt. xxxiv. TODD.

XXX. 5. ——————— *them much diſmay.*] There is an impropriety of expreſſion in this line. He ſhould have ſaid, "And her dark grieſly looke *did* alſo much diſmay them." JORTIN.

He might have ſaid, "And her dark grieſly looke *did them* diſmay," as we find in F. Q. vi. x. 13. But *diſmay*, if I miſtake not, is here uſed for *diſmay'd*; as I think it is in the two following paſſages, F. Q. iii. x. 54.

"That who ſo ſtraungely had him ſeene beſtadd,
"With upſtart haire and ſtaring eyes *diſmay*,
"From Limbo lake him late eſcaped ſure would ſay."

And in his *Daphnaida*:

"But without taking leave he forth did go,
"With ſtaggering ſteps and diſmal looks, *diſmay*
"As if that death he in the face had ſeen, &c."

Our old Engliſh poets frequently drop a letter at the end of the line, for the ſake of the rhyme. CHURCH.

XXXI. 4. ——————— *darke and* bace,] *Low.* See Gloſſ. Douglaſs's Virgil, V. *bais*, F. bas. *low.* So, in Hawes's *Hiſt. of Graunde Amoure*, 1554. Sign. B b. 1. "The *baſe* tower." TODD.

With ſmoake and ſulphur hiding all the place,
Deſcends to hell: there creature never paſt,
That backe retourned without heavenly grace;
But dreadfull Furies, which their chaines have braſt,
And damned Sprights ſent forth to make ill men aghaſt.

XXXII.

By that ſame way the direfull Dames doe drive
Their mournefull charett, fild with ruſty blood,
And downe to Plutoes houſe are come bilive:
Which paſſing through, on every ſide them ſtood
The trembling ghoſts with ſad amazed mood,

XXXI. 4. *By that ſame hole an entraunce, darke and bace,*
With ſmoake and ſulphur hiding all the place,
Deſcends to hell:] Virgil, *Æn.* vi. 237.
" Spelunca alta fuit, vaſtoque inmanis hiatu,
" Scrupea, tuta lacu nigro nemorumque tenebris:
" Quam ſuper haud ullæ &c." JORTIN.

XXXI. 6. ——— *there creature never paſt,*
That backe retourned without heavenly grace;]
Virgil, *Æn.* vi. 128.
" Sed revocare gradum, ſuperaſque evadere ad auras,
" Hoc opus, hic labor eſt. Pauci, quos æquus amavit
" Jupiter, aut ardens evexit ad æthera virtus,
" Dis geniti potuere." JORTIN.

XXXII. 5. *The trembling ghoſts* &c.] The images in this ſtanza are ſtrongly painted. The reader at his leiſure may compare Ovid's deſcription of Orpheus's deſcent into hell, or of Juno's who came to ſolicit one of the Furies to puniſh Athamas. For I believe that Spenſer, in theſe deſcriptions, conſulted both Ovid and Virgil. UPTON.

Spenſer's painting is here much in the manner of Dante. The reader may compare the deſcription of ſpectres, *Purg.* C. xxiii. " Negli occhi &c." Spenſer's *ſtony eyes* are applied, with admirable effect, to an affrighted Knight, F. Q. i. ix. 24. TODD.

Chattring their iron teeth, and ſtaring wide
With ſtonie eies; and all the helliſh brood
Of feends infernall flockt on every ſide,
To gaze on erthly wight, that with the Night durſt ride.

XXXIII.

They pas the bitter waves of Acheron,
Where many ſoules ſit wailing woefully;
And come to fiery flood of Phlegeton,
Whereas the damned ghoſts in torments fry,
And with ſharp ſhrilling ſhriekes doe bootleſſe cry,
Curſing high Iove, the which them thither ſent.
The Houſe of endleſſe Paine is built thereby,

XXXIII. 7. *The Houſe of endleſſe Paine*] It is plain Spenſer had Virgil in view, *Æn.* vi. 548. "Sub rupe ſiniſtrâ mœnia lata videt, &c." *This Houſe of Pain* is called in Plato's *Gorgias*, p. 523, *the Priſon of Puniſhment*, τὸ τῆς τίσεώς τε καὶ δίκης δεσμωτήριον, which is Milton's expreſſion, *Par. Loſt*, B. i. 71. "here their *priſon* ordain'd." And B. ii. 59. "the *priſon* of his tyranny." Milton likewiſe uſes Spenſer's words, "The *Houſe of Pain*—," *Par. Loſt*, B. ii. 823. Dante calls it *doloroſo hoſpitio*, Inf. C. v. and mentions the following inſcription over the gates of hell, C. iii.

"Per me ſi va nella città dolente:
"Per me ſi va nell' eterno dolore:
"Per me ſi va tra la perduta gente."

The deſcriptions of the rivers in hell are taken from Plato's *Phædo*, and from Virgil, *Æn.* vi.; and imitated by Milton, *Par. Loſt*, B. ii. 574.—The entrance into this Houſe of Paine, is guarded by a three-headed monſtrous dog, which Night appeaſes. How does Night appeaſe Cerberus? Like the Sibyl in Virgil?

"Melle ſoporatam medicatis frugibus offam
"Objicit."——

Or like Virgil in Dante?

In which ten thouſand ſorts of puniſhment
The curſed creatures doe eternally torment.

XXXIV.

Before the threſhold dreadfull Cerberus
His three deformed heads did lay along,
Curled with thouſand adders venemous;
And lilled forth his bloody flaming tong:
At them he gan to reare his briſtles ſtrong,
And felly gnarre, untill Dayes enemy
Did him appeaſe; then downe his taile he hong,

" E'l duca mio diſteſe le ſue ſpanne
" Preſe la terra, e con piene le pugna,
" La gitto dentro alle bramoſe canne."

Or does Night appeaſe Cerberus by making him to recognize her power and dignity? " For ſhe in hell and heaven had power equally." UPTON.

XXXIV. 2. *His three deformed heads did lay along, Curled with thouſand adders venemous;* &c.] The poets deſcribe Cerberus with three deformed heads, and each head, or neck curled with thouſand adders: " Horrere videns jam colla colubris," Virg. *Æn.* vi. 424. " Centum muniunt angues caput ejus," Hor. L. iii. Od. 2. The image of Cerberus' hanging down his tail, ſeems taken from Horace, L. ii. Od. 19. where Bacchus deſcends into hell. UPTON.

XXXIV. 4. *And* lilled] *Lolled.* See Skinner in *lill* and *loll.* UPTON.

XXXIV. 6. *And felly* gnarre,] Chaucer uſes *gnerring*, in a general ſenſe, for *ſnarling, quarrelling.* But ſee Naſh's *Summers Laſt Will and Teſt.* 1600. Sign. D. 4.

" They *arre* and barke at night againſt the moone."

The latter of theſe kindred *voces caninæ* explains the play upon the letter R in *Romeo and Juliet:*

" *Nurſe.* Doth not roſemary and Romeo begin both with a letter?

" *Rom.* Ay, nurſe; What of that? both with an R.

" *Nurſe.* Ah, mocker! that's the dog's name. *R, is for the dog.*" TODD.

And ſuffered them to paſſen quietly:
For ſhe in hell and heaven had power equally.

XXXV.

There was Ixion turned on a wheele,
For daring tempt the queene of heaven to ſin;
And Siſyphus an huge round ſtone did reele
Againſt an hill, ne might from labour lin;
There thriſty Tantalus hong by the chin;
And Tityus fed a vultur on his maw;
Typhœus ioynts were ſtretched on a gin;
Theſeus condemnd to endleſſe ſlouth by law;
And fifty ſiſters water in leke veſſels draw.

XXXVI.

They, all beholding worldly wights in place,
Leave off their worke, unmindfull of their ſmart,
To gaze on them; who forth by them doe pace,
Till they be come unto the furtheſt part;
Where was a cave ywrought by wondrous art,
Deepe, darke, uneaſy, dolefull, comfortleſſe,
In which ſad Aeſculapius far apart

XXXIV. 9. *For ſhe in hell and heaven had power equally.*] Taken from Virgil, *Æn.* vi. 247.

——— "Hecaten cœloque Ereboque potentem." JORTIN.

XXXV. 9. ——————— leke] That is, *leaky;* corrected from the Errata of the firſt edition, which reads *lete.* See F. Q. vi. viii. 24. CHURCH.

XXXVI. 1. ——————— *in place,*] Generally uſed for *there:* but, in F. Q. vi. i. 28, I think it is uſed for *here.* CHURCH.

Empriſond was in chaines remédileſſe;
For that Hippolytus rent corſe he did redreſſe.

XXXVII.

Hippolytus a iolly huntsman was,
That wont in charett chace the foming bore:
He all his peeres in beauty did ſurpas;
But ladies love, as loſſe of time, forbore:
His wanton ſtepdame loved him the more;
But, when ſhe ſaw her offred ſweets refusd,
Her love ſhe turnd to hate, and him before
His father fierce of treaſon falſe accusd,
And with her gealous termes his open eares abusd:

XXXVIII.

Who, all in rage, his sea-god ſyre beſought
Some curſed vengeaunce on his ſonne to caſt:
From ſurging gulf two monſters ſtreight were brought;

XXXVI. 9. ——————— *he did* redreſſe.] *Put together again.* Fr. redreſſer. See ſt. 39. Church.

XXXVII. 2. *That wont in charett chace* &c.] He ſometimes hunted in a chariot: So the Garamantes were wont in chariots to chace the Æthiopian Troglodytes, who were reported ſwifter than any other nation, Herod. L. v. Upton.

XXXVIII. 3. *From ſurging gulf* two *monſters* &c.] The ancient authors who relate this ſtory, as Dr. Jortin remarks, ſay that it was *one* monſter, not *two*, that Neptune ſent againſt Hippolytus. Mr. Church, in order to rectify this miſtake of the poet, propoſes to read,

"From ſurging gulf *lo!* monſters —"

And Mr. Upton, conſidering *two* as an error of the preſs, would ſubſtitute,

"From ſurging gulf *the* monſters —"

The *monſtra marina* of Virgil, *Æn.* vii. 780.

"Juvenem *monſtris* pavidi effudere *marinis.*"

But "if Spenſer took his *two* monſters from this paſſage," ſays

With dread whereof his chacing ſteedes aghaſt
Both charett ſwifte and huntſman overcaſt.
His goodly corps, on ragged cliffs yrent,
Was quite diſmembred, and his members chaſt
Scattered on every mountaine as he went,
That of Hippolytus was lefte no moniment.

XXXIX.

His cruell ſtep-dame, ſeeing what was donne,

Dr. Jortin, "he had not ſufficient authority for it. *Monſtra* in Virgil may mean, firſt, a noiſe like thunder; and then, a very high ſea, which landed a monſter; all which *monſtra* frightened the horſes of Hippolytus. Or Virgil might uſe *monſtris* for *monſtro*, as he has elſewhere."—I might add, if it would defend Spenſer, Propertius, *El.* ii. xxi. 23.

"Andromede *monſtris* fuerat devota *marinis*."

However, if the poet has here varied from all other authors, he has alſo ſtrangely varied from himſelf in deſcribing the death of Hippolytus, F. Q. v. viii. 43. TODD.

XXXVIII. 4. ——— *his* chacing *ſteedes*] This is the reading of the firſt quarto, and is followed by Church, and by Tonſon's edition of 1758. Mr. Upton reads "*chaſing* ſteeds," after the example of Hughes; and defends the alteration by obſerving that the ſecond quarto, and the folios, read *chaſing*; inſinuating, I preſume, that the *ſ* might be intended for an *f*. "*Chaſing* ſteedes," he adds, are Virgil's "*turbati* equi," *Æn.* viii. 767. And Ovid, *Met.* xv. 517. "*Turbantur* equi." But the alteration, however ingenious, is not perhaps neceſſary. "His *chacing* ſteedes" are the ſteeds with which he had been accuſtomed to *hunt*; and we are to obſerve in the next line a continuation of this meaning, the "*huntſman* overcaſt." Spenſer, I may add, has poetical authority for "*chacing ſteeds*." See Claudian, *De Nupt. Hon. et Mar.* ver. 5.

"Non illi *venator equus* —". TODD.

XXXIX. 1. *His cruell ſtep-dame, ſeeing* &c.] This and the next ſtanza are from Virgil. *Æn.* vii. 765 et ſeq. What Spenſer ſays of Æſculapius endeavouring to heal the wounds of Hippolytus, is his own, I believe, and is finely imagined. JORTIN.

Her wicked daies with wretched knife did end,
In death avowing th' innocence of her ſonne.
Which hearing, his raſh ſyre began to rend
His heare, and haſty tong that did offend:
Tho, gathering up the reliques of his ſmart,

XXXIX. 2. *Her wicked daies with wretched* knife *did end.*] As *knife* is derived from ξίφος and uſed by our old poets in that ſenſe, it means, dagger or ponyard. Spenſer, perhaps thought it too infamous a way of going out of the world to ſay that Phedra hang'd herſelf; he therefore follows Seneca in ſaying ſhe ſtabb'd herſelf.—Mean while Theſeus too late repented of his imprecations,

" *Tho* gathering up the relicks of his ſmart
" By Dians means, who was *Hippolyt's friend* —"

Some editions have, " *who* gathering"—But *tho* is uſed for *then* in a thouſand places, and ſo by the old Engliſh writers, whom Spenſer follows. He ſays, that Diana was the friend of Hippolytus; and Diana, in Eurip. *Hippol.* ver. 1333, calls him, ἄνδρα σάντων φίλτατον.

Let me add another inſtance of Spenſer's departing from ſtrictly adhering to the old mythology: Theſeus (he ſays) by the means of Diana, gathered up the diſſevered limbs of his ſon, and brought them to Æſculapius, who joyned the mangled carcaſe together and healed Hippolytus. The reader may compare (if he has any mind to ſee how the ſtory differs) the *Hippolytus* of Euripides, Ov. *Faſt.* vi. 745, *Met.* xv. 497, Virg. *Æn.* vii. 769. UPTON.

XXXIX. 4. ——— *his raſh ſyre began to* rend
His heare, and haſty tong *that did offend:*] Theſeus did not rend his tongue on this occaſion. Dr. Jortin is willing to excuſe our author for this miſtake, by ſuppoſing an elleipſis, viz. *He began to rend his hair, and* [to blame or curſe] *his tongue.* Spenſer is indeed full of elleipſes, yet he has ſeldom been guilty of one ſo hard as this. I ſhould therefore think, that this paſſage ought not to be referred to our author's elleipſes, but to that fault which he ſo often commits, the miſrepreſentation of ancient ſtory. Beſides, the words, *that did offend*, joined with *haſty tongue*, ſeem to be given by the poet as an expreſs reaſon why he rent it. T. WARTON.

By Dianes meanes who was Hippolyts frend,
Them brought to Aeſculape, that by his art
Did heale them all againe, and ioyned every part.

XL.

Such wondrous ſcience in mans witt to rain
When Iove avizd, that could the dead revive,
And fates expired could renew again,
Of endleſſe life he might him not deprive;
But unto hell did thruſt him downe alive,
With flaſhing thunderbolt ywounded ſore:
Where, long remaining, he did alwaies ſtrive
Himſelfe with ſalves to health for to reſtore,
And ſlake the heavenly fire that raged evermore.

XLI.

There auncient Night arriving, did alight
From her nigh-weary wayne, and in her armes
To Aeſculapius brought the wounded Knight:
Whom having ſoftly diſaraid of armes,
Tho gan to him diſcover all his harmes,
Beſeeching him with prayer, and with praiſe,
If either ſalves, or oyles, or herbes, or charmes,
A fordonne wight from dore of death mote raiſe,
He would at her requeſt prolong her Nephews daies.

XLII.

"Ah Dame," quoth he, "thou tempteſt me in vaine

To dare the thing, which daily yet I rew;
And the old cauſe of my continued paine
With like attempt to like end to renew.
Is not enough, that, thruſt from heaven dew,
Here endleſſe penaunce for one fault I pay;
But that redoubled crime with vengeaunce new
Thou biddeſt me to eeke? can Night defray
The wrath of thundring Iove, that rules both Night and Day?"

XLIII.

"Not ſo," quoth ſhe; "but, ſith that heavens King
From hope of heaven hath thee excluded quight,
Why feareſt thou, that canſt not hope for thing;
And feareſt not that more thee hurten might,
Now in the powre of everlaſting Night?

XLII. 7. *But that* &c.] The ſenſe is: "But that thou biddeſt me to aggravate my crime by repeating it, and thereby encreaſe my puniſhment by ſome new vengeance from heaven." CHURCH.

XLII. 8. *Thou biddeſt me to* eeke?] *Encreaſe.* So, in F. Q. iv. ii. 53. "Their lives were *eekt.*" See alſo Gloſſ. Douglas's Virgil, *V. eik.* Angl. *eke.* Anglo-Sax. *eac.* To *add unto.* TODD.

XLIII. 3. *Why feareſt thou, that canſt not hope for thing;*] That is, why ſhouldſt thou fear, who haſt nothing to hope for? Milton has borrowed this ſentiment, and has judiciouſly put it into the mouth of Satan, *Par. Loſt*, B. iv. 108.

"Then farewell, hope; and with hope farewell, fear!" CHURCH.

Goe to then, O thou far renowmed ſonne
Of great Apollo, ſhew thy famous might
In medicine, that els hath to thee wonne
Great pains, and greater praiſe, both never to be donne."

XLIV.

Her words prevaild: And then the learned leach
His cunning hand gan to his wounds to lay,
And all things els, the which his art did teach:
Which having ſeene, from thence aroſe away
The Mother of dredd darkneſſe, and let ſtay
Aveugles ſonne there in the leaches cure;
And, backe retourning, took her wonted way

XLIII. 6. ——— *thou far* renowmed *ſonne*] In the firſt edition it is *renouned;* but corrected, in the liſt of Errata, *renowmed*, which is accordingly ſo printed in the ſecond edition. This word, from the French *renommé*, is cuſtomary in our old writers. Thus, in the Prol. to *the Knyght of the Toure*, impr. by Caxton: "By which they may the better and haſtlyer come to worſhip and good *renomme*," i. e. *renown*. Again, in *A Remedy for Sedition*, 1536. Sign. C. ij. "Youth, courage, nobilitie, the *renoume* of his father, &c." Again, in Mathewe Groue's *Epigrams and Sonets*, 1587. Sign. D. iij. "The moſt famous, *renowmed*, and thrice happie realme of England." Fairfax alſo has "*renowmed* land," C. i. 38. TODD.

XLIII. 8. ——— *that* els] *Els* is the reading of the firſt edition, which is followed by Mr. Upton and Mr. Church. All other editions read *elſe*. Mr. Church propoſes to read "that *als*," i. e. *that hath procured to thee* both *great pains* &c. unleſs *els*, he adds, here ſignifies *already*, as Mr. Ray explains it in his North country words. This explanation is confirmed in Gloſſ. Douglas's Virgil, V. *ellis*, elſe, *already*. TODD.

To ronne her timely race, whilſt Phoebus pure
In weſterne waves his weary wagon did recure.

XLV.

The falſe Dueſſa, leaving noyous Night,
Returnd to ſtately pallace of Dame Pryde:
Where when ſhe came, ſhe found the Faery Knight
Departed thence; albee (his woundës wyde
Not throughly heald) unready were to ryde.
Good cauſe he had to haſten thence away;
For on a day his wary Dwarfe had ſpyde
Where, in a dungeon deepe, huge nombers lay
Of caytive wretched thralls, that wayled night and day;

XLVI.

(A ruefull ſight as could be ſeene with eie;)
Of whom he learned had in ſecret wiſe
The hidden cauſe of their captivitie;

XLIV. 9. ———— *did* recure.] *Recover from their fatigue.* In general, ſimply, *recovered.* See the note on *recoure*, F. Q. iv. ix. 25. UPTON.

XLV. 4. ———— *albee* (*his woundës wyde Not throughly heald*) *unready were to ryde.*] This paſſage, I believe, has been hitherto miſunderſtood, if I can conjecture from the pointing in all the editions. As I have pointed it; *his woundes wide not throughly healed* is put abſolute; and the pronoun *he* omitted according to Spenſer's uſual manner. And the conſtruction is, "Albeit (his wide wounds being not thoroughly heald) he were unready to ride." UPTON.

XLV. 9. *Of* caytive *wretched thralls,*] Caytive, *baſe.* So, in his *Shep. Cal.* Oct. v. 95.

"And cauſe a *caitive* courage to aſpire."

See alſo F. Q. ii. i. 17. CHURCH.

How mortgaging their lives to Covetiſe,
Through waſtfull pride and wanton riotiſe,
They were by law of that proud tyranneſſe,
Provokt with Wrath and Envyes falſe ſurmiſe,
Condemned to that dongeon mercileſſe,
Where they ſhould live in wo, and dye in wretchedneſſe.

XLVII.

There was that great proud king of Babylon,
That would compell all nations to adore
And him, as onely God, to call upon;
Till, through celeſtiall doome thrown out of dore,
Into an oxe he was transformd of yore.
There alſo was king Crœſus, that enhaunſt
His hart too high through his great richeſſe ſtore;
And proud Antiochus, the which advaunſt
His curſed hand gainſt God, and on his altares daunſt.

XLVIII.

And, them long time before, great Nimrod was,

XLVI. 9. ——— *and* dye *in wretchedneſſe.*] So all the editions. Perhaps, "*lye* in wretchedneſſe." Unleſs he means they ſhould be always *dying*, and yet never *die*. As in F. Q. i. viii. 38.

——— "that here lye *dying* every ſtound,
"Yet *live* perforce —"

So Adam ſays, *Par. Loſt*, B. x. 787.

——— "Who knows
"But I ſhall die a *living death* —" CHURCH.

That firſt the world with ſword and fire warrayd;
And after him old Ninus far did pas
In princely pomp, of all the world obayd.
There alſo was that mightie monarch layd
Low under all, yet above all in pride,
That name of native ſyre did fowle upbrayd,
And would as Ammons ſonne be magnifide;
Till, ſcornd of God and man, a ſhamefull death he dide.

XLIX.

All theſe together in one heape were throwne,
Like carkaſes of beaſtes in butchers ſtall.
And, in another corner, wide were ſtrowne
The ántique ruins of the Romanes fall:
Great Romulus, the grandſyre of them all;
Proud Tarquin; and too lordly Lentulus;
Stout Scipio; and ſtubborne Hanniball;
Ambitious Sylla; and ſterne Marius;
High Caeſar; great Pompey; and fiers Antonius.

L.

Amongſt theſe mightie men were wemen mixt,
Proud wemen, vaine, forgetfull of their yoke:
The bold Semiramis, whoſe ſides transfixt

XLVIII. 2. ——— *with ſword and fire* warrayd;] *Made war upon.* See alſo F. Q. ii. x. 21, 50, and 72, and iii. v. 48. Thus Chaucer, *Kn. Tale*, 1486. "On Theſeus to help him to "*warraye.*" And Lydgate, in his *Prol. to the Troj. Warres:* "The worthy Grekis helpe to *warrey* again Troyens." Latino-Bar. *guerrire* et *werrire*, to make war. UPTON.

XLVIII. 9. ——— *a ſhamefull death he dide.*] Some authors are of opinion, that Alexander died of an illneſs brought upon him by drunkenneſs. CHURCH.

With ſonnes own blade her fowle reproches ſpoke:
Fayre Sthenobœa, that her ſelfe did choke
With wilfull chord, for wanting of her will;
High-minded Cleopatra, that with ſtroke
Of aſpës ſting her ſelfe did ſtoutly kill:
And thouſands moe the like, that did that dongeon fill.

LI.

Beſides the endleſſe routes of wretched thralles,
Which thether were aſſembled, day by day,
From all the world, after their wofull falles
Through wicked pride and waſted welthes decay.
But moſt, of all which in that dongeon lay,
Fell from high princes courtes, or ladies bowres;
Where they in ydle pomp, or wanton play,
Conſumed had their goods and thriftleſſe howres,
And laſtly thrown themſelves into theſe heavy ſtowres.

L. 5. ——— *that her ſelfe did choke*
With wilfull chord,] Hyginus ſays ſhe killed herſelf without mentioning how. We learn from Ariſtophanes that ſhe poiſoned herſelf, *Ran.* 1082.

Ὅτι γυναίας καὶ γυναίων ἀνδρῶν ἀλόχους ἀνέπεισας
Κώκεια φίλτρα—

ſays Æſchylus there to Euripides, reproaching him for introducing Sthenobœa upon the ſtage. Scholiaſt. μὴ φέρουσα τὸν αἰσχύνην ἡ Σθενέβοια, κωνείῳ ἐχρήσατο, *diſpatched herſelf with hemlock.* JORTIN.

LI. 5. *But moſt, of all* &c.] All the editions point thus, "But moſt of all, which &c." CHURCH.

LII.

Whoſe caſe whenas the careful Dwarfe had tould,
And made enſample of their mournfull ſight
Unto his Maiſter; he no lenger would
There dwell in perill of like painefull plight,
But earely roſe; and, ere that dawning light
Diſcovered had the world to heaven wyde,
He by a privy poſterne tooke his flight,
That of no envious eyes he mote be ſpyde:
For, doubtleſſe, death enſewd if any him deſcryde.

LIII.

Scarſe could he footing find in that fowle way,
For many corſes, like a great lay-ſtall,
Of murdred men, which therein ſtrowed lay
Without remorſe or decent funerall;
Which, al through that great Princeſſe Pride, did fall,
And came to ſhamefull end: And them beſyde,
Forth ryding underneath the caſtell wall,
A donghill of dead carcaſes he ſpyde;
The dreadfull ſpectacle of that ſad Houſe of Pryde.

LII. 1. ——— *the* carefull *Dwarfe*] The *ſorrowful* Dwarf. So he uſes *carefull* in *The Shep. Cal.* Nov. "O *carefull* verſe!" Hughes reads "the *chearful* Dwarf." CHURCH.

LIII. 2. ——— *a great* lay-ſtall,] A place to lay dung or rubbiſh in. In the neighbourhood of Gray's-Inn lane there was once a receptacle of this kind; upon which, houſes having been ſince built, it is now called *Layſtall* ſtreet. TODD.

CANTO VI.

From lawleſſe luſt by wondrous grace
Fayre Una is releaſt:
Whom ſalvage nation does adore,
And learnes her wiſe beheaſt.

I.

AS when a ſhip, that flyes fayre under ſayle,
An hidden rocke eſcaped hath unwares,
That lay in waite her wrack for to bewaile;
The mariner yet halfe amazed ſtares
At perill paſt, and yet in doubt ne dares

I. 3. *That lay in waite her wrack for to* bewaile;] *To bewaile,* means *not to lament* her wrack; but, in old Engliſh, to *waile* or to *bewail,* means to *make choice of,* to *ſelect.* So G. Douglas, in his verſion of Virgil, *Æn.* v. 716. "Et quicquid tecum invalidum *delige:*"

"*Wale out* al thaym bene waik and unweildy."

Again, *Æn.* vii. 152. "*delectos* centum oratores."

"Ane hundreth gay ambaſſiatouris did *wale.*"

In Chaucer's complaint of *Creſeid,* v. 30. p. 337. *wailid wine,* is choice wine. Germ. *Welen, eligere.* In this ſignification how poetically has Spenſer expreſſed himſelf? *the rock lays, as it were, in wait deſignedly to make a wrack of her; chooſes her out for that purpoſe,* &c. Poetry animates every thing; like the lyre of Orpheus, ſhe gives rocks deſign and choice: but, in plain proſe, *her wrack for to bewaile,* means no more than to make a wrack of her. UPTON.

I. 5. ——— *and yet* in doubt *ne dares* &c.] Either Spenſer by "and *yet in doubt*" means "and *yet is in doubt,*" and, according to his cuſtom, drops the verb; or he is to be thus underſtood, *The mariner yet half amazed, and yet in doubt, ſtares,* &c. Take it as you will, there ſhould be a comma or ſemicolon after *doubt.* JORTIN.

To ioy at his foolhappie overſight:
So doubly is diſtreſt twixt ioy and cares
The dreadleſſe corage of this Elfin Knight,
Having eſcapt ſo ſad enſamples in his ſight.

II.

Yet ſad he was, that his too haſtie ſpeed
The fayre Dueſs' had forſt him leave behind;
And yet more ſad, that Una, his deare Dreed,
Her truth had ſtaynd with treaſon ſo unkind;
Yet cryme in her could never creature find:
But for his love, and for her own ſelfe ſake,
She wandred had from one to other Ynd,
Him for to ſeeke, ne ever would forſake;
Till her unwares the fiers Sansloy did overtake:

III.

Who, after Archimagoes fowle defeat,
Led her away into a foreſt wilde;
And, turning wrathfull fyre to luſtfull heat,
With beaſtly ſin thought her to have defilde,

Under favour, I think there ſhould be no ſtop at all after *doubt*, which is here uſed, as Spenſer frequently uſes it, for *fear*. Ital. *dotta*. See F. Q. iii. iii. 14, iii. xii. 37, iv. ii. 46, iv. iv. 27, v. xi. 18. So Chaucer uſes it, p. 246. edit. Urr.

"For him my life lieth all *in doubt*."

Ne uſually ſignifies *nor*, but here it is uſed for *not*. See alſo F. Q. iv. vii. 46.

"Yet who was that Belphebe he *ne* wiſt:"

And F. Q. vi. x. 27, and *Amoretti*, Sonn. 5. The conſtruction then is very juſt and clear. *The mariner—and yet in doubt* (not yet recovered from his fear) *dares not to rejoice* &c.

"*In* doubt" is corrected from the Errata; ſome editions retain the errour, "*it* doubt," CHURCH.

II. 9. *Till her unwares* &c.] See C. iii. ſt. 33. CHURCH.

And made the vaſſall of his pleaſures vilde.
Yet firſt he caſt by treatie, and by traynes,
Her to perſuade that ſtubborne fort to yilde:
For greater conqueſt of hard love he gaynes,
That workes it to his will, then he that it conſtraines.

IV.

With fawning wordes he courted her a while;
And, looking lovely and oft ſighing ſore,
Her conſtant hart did tempt with diverſe guile:
But wordes, and lookes, and ſighes ſhe did abhore;
As rock of diamond ſtedfaſt evermore.

III. 6. *Yet firſt he* caſt] *Contrived.* Repeatedly uſed in this ſenſe by Spenſer. See F. Q. i. ii. 37, i. ix. 15, and many other places. Thus alſo Chaucer, *Tale of Melib.* p. 131. edit. Tyrwhitt. "I pray you, that in this neceſſitee and in this nede ye *caſte* you to overcome your heart." Milton employs this verb, *Par. Loſt*, B. iii. 634, B. xii. 43. *Caſt* is alſo uſed as a ſubſtantive for *contrivance* by Chaucer, *Kn. Tale*, 2470. ed. ſupr.

"The derke treſons, and the *caſtes* old."

And thus, in *The Abridgement of Goddes Statutes in myter, by Wm. Samuel*, &c. 12mo. 1551. Sign. B. iii.

"Then Joſeph wrought a prety *caſte*
"Beniamin for to haue."

It may not be improper to obſerve that, to the theological verſifiers, enumerated by Mr. Warton, this rhymer may be added, if indeed he ſhall be thought worthy of mention in a future Hiſtory of Engliſh poetry. W. Samuel ſtyles himſelf "ſeruaunt to the Duke of Somerſet hys grace." TODD.

IV. 5. *As rock of diamond* &c.] In like manner Milton has repreſented Chriſt, *Par. Reg.* B. iv. 533.

"Proof againſt all temptation, *as a rock*
"*Of adamant* —" TODD.

Yet, for to feed his fyrie luſtfull eye,
He ſnatcht the vele that hong her face before:
Then gan her beautie ſhyne as brighteſt ſkye,
And burnt his beaſtly hart t'enforce her chaſtitye.

V.

So when he ſaw his flatt'ring artes to fayle,
And ſubtile engines bett from batteree;
With greedy force he gan the fort aſſayle,
Whereof he weend poſſeſſed ſoone to bee,
And win rich ſpoile of ranſackt chaſtitee.
Ah heavens! that doe this hideous act behold,
And heavenly Virgin thus outraged ſee,
How can ye vengeance iuſt ſo long withhold,
And hurle not flaſhing flames upon that Paynim bold?

VI.

The pitteous Mayden, carefull, comfortleſſe,
Does throw out thrilling ſhriekes, and ſhrieking cryes;
(The laſt vaine helpe of wemens greate diſtreſſe,)
And with loud plaintes impórtuneth the ſkyes;

V. 5. *And* win *rich ſpoile* &c.] Mr. Warton, by not having attended to the firſt edition which here reads *win*, has unjuſtly charged the poet with inaccuracy. It is true, the ſecond edition reads *with*, which many editions have followed; but which may be ſuppoſed to have been, in the firſt inſtance, an errour of the preſs. "*Of which he weend ſoon to be poſſeſſed*, is not improper," ſays Mr. Warton; "but, to be poſſeſſed WITH *rich ſpoile* &c. is very inaccurate." TODD.

That molten ſtarres doe drop like weeping eyes;
And Phœbus, flying ſo moſt ſhameful ſight,
His bluſhing face in foggy cloud implyes,
And hydes for ſhame. What witt of mortall wight
Can now deviſe to quitt a thrall from ſuch a plight?

VII.

Eternall Providence, exceeding thought,
Where none appeares can make her ſelfe a way!

VI. 5. *That molten ſtarres doe drop like weeping eyes;*
And Phœbus, flying ſo moſt ſhameful ſight,
His bluſhing face in foggy cloud implyes,
And hydes for ſhame.] Poetry often deſcribes the ſympathy of the ſun, the ſtars &c. on extraordinary occaſions. Thus, when Marino's Jealouſy is painted ſallying out into the world, the following circumſtances occur in the heavens, *L'Adone*, C. xii. ſt. 29.

" Poria col ciglio inſtupidir Natura,
" Inhorridire il bel pianeta eterno,
" Intorbidar le ſtelle, e gli elementi, &c."

Thus alſo Milton, *Par. Loſt*, B. x. 687.

——————— " At that taſted fruit
" The ſun, as from Thyeſtean banquet, turn'd
" His courſe inttended —"

Milton, when a youth, appears to have been ſtruck with the paſſage in Spenſer before us; for, in his beautiful *Ode on the Nativity*, he has thus deſcribed the ſun:

" The ſtars, with deep amaze,
" Stand fix'd in ſtedfaſt gaze ——
" The ſun himſelf witheld his wonted ſpeed,
" And *hid his head for ſhame.*" TODD.

VI. 7. ——————— implyes,] *Invelopes*, hides. See C. iv. ſt. 31. CHURCH.

VII. 1. *Eternall Providence*, exceeding thought,
Where none appeares can make *her ſelfe* a way!] *Ex-*

A wondrous way it for this Lady wrought,
From lyons clawes to pluck the gryped pray.
Her ſhrill outcryes and ſhrieks ſo loud did bray,
That all the woodes and foreſtes did reſownd:
A troupe of Faunes and Satyres far away
Within the wood were dauncing in a rownd,
Whiles old Sylvanus ſlept in ſhady arber ſownd:

VIII.

Who, when they heard that pitteous ſtrained voice,
In haſte forſooke their rurall meriment,

ceeding thought, i. e. which paſſeth all underſtanding. *Philip.* iv. 7. He has the ſame ſentiment, F. Q. iii. v. 27.

" Providence heavenly *paſſeth human thought*,
" And doth for wretched mens reliefe *make way*."

Can make—i. e. knows how to make herſelf a way:

" Fata *viam invenient*, aderitque vocatus Apollo."

Soon after he ſays, *From lyons clawes*, &c.—This too is agreeable to Scriptural expreſſions, " I was delivered *out of the mouth of the lion*." II *Tim.* iv. 17. And ſee *Pſ.* xxii. 21, xxxv. 17. UPTON.

VII. 8. ——————— *dauncing in a* rownd,] *The name of a dance.* So Comus's crew " beat the ground in a light fantaſtick *round*." The ſhaggy Sylvans are always repreſented as fond of dancing. See again, F. Q. iii. x. 44, 45. In *A briefe Diſcourſe of the true, but neglected, vſe of charact'ring the Degrees* &c. *in Muſicke*, by Thomas Rauenſcroft, Bachelar of Muſicke, 4to. 1614, are given, both in poetry and muſick, the Fayries Daunce, the Satyres Daunce, the Vrchins Daunce, the Elues Daunce: From *The Satyres Daunce* an extract may here perhaps be thought not inappoſite:

" Round a, round a, keep your ring;
" To the glorious Sunne we ſing,
" Hoe! hoe!
" He that weares the flaming rayes,
" And the imperiall crowne of bayes;
" Him with ſhoutes and ſongs we praiſe." TODD.

Their frowning forheads, with rough hornes yclad
And ruſtick horror, all aſyde doe lay;
And, gently grenning, ſhew a ſemblance glad
To comfort her; and, feare to put away,
Their backward-bent knees teach her humbly to obay.

XII.

The doubtfull Damzell dare not yet committ
Her ſingle perſon to their barbarous truth;
But ſtill twixt feare and hope amazd does ſitt,
Late learnd what harme to haſty truſt enſu'th:
They, in compaſſion of her tender youth
And wonder of her beautie ſoverayne,
Are wonne with pitty and unwonted ruth;

XI. 5. *Their frowning forheads,*] All the editions point thus:
" Their frowning forheads with rough horns yclad,
" And ruſticke horror all aſyde doe lay,—" CHURCH.

XI. 8. ——————— *and, feare to put away,*] The punctuation of this paſſage was rectified by Mr. Church. All the old editions had placed only a comma after *To comfort her,* and the edition of 1751 had placed a ſemicolon after *away.* In Mr. Upton's and in Tonſon's edition of 1758 this latter miſtake does not occur; and the ſemicolon after *her,* is rightly obſerved by Upton. TODD.

XII. 1. *The* doubtfull] *Fearful.* So F. Q. iii. iii. 20. " The *doubtfull* mayd." CHURCH.

XII. 2. ——————— *their* barbarous *truth;*] Their *uncivilized* ſincerity. So he uſes *barbarous,* F. Q. vi. xi. 4. CHURCH.

XII. 7. ——— *with* pity *and unwonted* ruth;] Mr. Upton propoſes to read, " unwonted *truth,*" and to transfer " *ruth*" to the ſecond line in this ſtanza, by which change he thinks the deſcription would be highly improved: " She dare not yet truſt herſelf to their barbarous, uncivilized, *pity*; and they, in compaſſion, &c. are wonne with pitty and unwonted

And, all proſtráte upon the lowly playne,
Doe kiſſe her feete, and fawne on her with count'nance fayne.

XIII.

Their harts ſhe gheſſeth by their humble guiſe,
And yieldes her to extremitie of time:
So from the ground ſhe feareleſſe doth ariſe,
And walketh forth without ſuſpect of crime:
They, all as glad as birdes of ioyous pryme,
Thence lead her forth, about her dauncing round,
Shouting, and ſinging all a ſhepheards ryme;
And, with greene braunches ſtrowing all the ground,
Do worſhip her as queene with olive girlond cround.

XIV.

And all the way their merry pipes they ſound,
That all the woods with doubled eccho ring;
And with their horned feet doe weare the ground,
Leaping like wanton kids in pleaſant Spring.

Truth; i. e. herſelf; for ſhe was Truth." But *truth*, as Mr. Church has obſerved, is here uſed for *ſincerity*, and the combination *pity* and *ruth* is uſual. Thus, in *Sir Bevis of Hampton:*

" He had ſuch *ruth* and *pity*,
" That the teares ran downe plenty."

It is alſo uſed in Milton's ninth Sonnet. TODD.

XIII. 4. ——————— *without ſuſpect of crime:*] That is, having no apprehenſions of being reproached, if ſhe ſhould be ſeen in ſuch company. See note, F. Q. i. xi. 46. " The *crime* of our firſt Father's fall." CHURCH.

So towards old Sylvanus they her bring;
Who, with the noyſe awaked, commeth out
To weet the cauſe, his weake ſteps governing
And aged limbs on cypreſſe ſtadle ſtout;
And with an yvie twyne his waſte is girt about.

XV.

Far off he wonders what them makes ſo glad,
Or Bacchus merry fruit they did invent,

XIV. 7. ——— *his weake ſteps governing*
And aged limbs on cypreſſe ſtadle *ſtout*;] I do not remember that Sylvanus is any where deſcribed as *infirm* with old age. Neither would the young cypreſs tree which he carried in his hand, a ſapling, or ſmall plant torn up by the root, have ſerved for this purpoſe. Virgil addreſſes him, *Georg.* i. 20.
—— " teneram ab radice ferens, Sylvane, cupreſſum."
T. WARTON.

Stadle, according to Dr. Johnſon, is a Saxon word, denoting a *foundation*. I know of no other ancient authority for *ſtadle* in the preſent ſenſe. In *Pierce the Ploughmans Crede*, however, a kindred word is to be found, which is explained in the Gloſſary at the end of the poem, impr. by R. Wolfe in 1553, *ſtay*. See Sign. B. ii. b.
" And for chef charyte, we chargeden us ſeluen
" In amendyng of this men; we maden our celles
" To ben in cytes yſet, to *ſtyghtle* the puple:"
To *ſtay* the people, that is, to *ſupport*, *hold up*, the people. The friar is relating the *charity* of his order. TODD.

XV. 2. Or *Bacchus* &c.] Hughes reads, " *If* Bacchus &c." But even then there is an obſcurity. The meaning of the paſſage is this: " He wonders what makes them ſo glad; he doubts with himſelf, whether or no their mirth was not occaſioned by wine which they had *diſcovered*, or whether or no they might not be driven to madneſs by Cybele's rites." *Invent* is here one of Spenſer's Latiniſms for *diſcover*, as it is in F. Q. v. xi. 50.
T. WARTON.

The editions of 1751, of Tonſon's in 1758, and of Church and Upton, preſerve the reading of the firſt edition, " *Or* Bacchus." The ſecond edition, and all the folios, read " *Of* Bacchus." TODD.

Or Cybeles franticke rites have made them mad:
They, drawing nigh, unto their god preſent
That flowre of fayth and beautie excellent:
The god himſelfe, vewing that mirrhour rare,
Stood long amazd, and burnt in his intent:
His owne fayre Dryope now he thinkes not faire,
And Pholoë fowle, when her to this he doth compaire.

XVI.

The wood-borne people fall before her flat,
And worſhip her as goddeſſe of the wood;
And old Sylvanus ſelfe bethinkes not, what
To thinke of wight ſo fayre; but gazing ſtood
In doubt to deeme her borne of earthly brood:
Sometimes dame Venus ſelfe he ſeemes to ſee;
But Venus never had ſo ſober mood:
Sometimes Diana he her takes to be;

XVI. 2. ——— *as goddeſſe of the wood*;] Perhaps alluding to the very elegant deſcription of Chariclea in Heliodorus, *Æthiop.* L. i. Κόρη καθῆτο ἐπὶ πέτρας, ἀμήχανόν τι κάλλος, καὶ ΘΕΟΣ ΕΙΝΑΙ ΑΝΑΠΕΙΘΟΥΣΑ, κ. τ. λ. Again, Οἱ μὲν γὰρ ΘΕΟΝ τινα ἔλεγον, καὶ ΘΕΟΝ ΑΡΤΕΜΙΝ, ἢ τὴν ἐγχώριον Ισιν. So below, "Sometimes *Diana* he her takes to be." Milton's Lady in *Comus* is thus addreſſed as *the goddeſs of the wood*, in which ſhe is loſt, ver. 267. And Dryden certainly had his eye on Spenſer, when he deſcribed Cymon viewing Iphigenia ſleeping:

"An awful fear his ardent wiſh withſtood,
"Nor durſt diſturb *the goddeſs of the wood*;
"For ſuch ſhe ſeem'd." TODD.

But miſſeth bow and ſhaftes, and buſkins to her knee.

XVII.

By vew of her he ginneth to revive
His ancient love, and deareſt Cypariſſe;
And calles to mind his pourtraiture alive,
How fayre he was, and yet not fayre to this;
And how he ſlew with glauncing dart amiſſe
A gentle hynd, the which the lovely boy
Did love as life, above all worldly bliſſe:
For griefe whereof the lad n'ould after ioy;
But pynd away in anguiſh and ſelfewild annoy.

XVIII.

The wooddy nymphes, faire Hamadryades,
Her to behold do thether runne apace;
And all the troupe of light-foot Naiades
Flocke all about to ſee her lovely face:
But, when they vewed have her heavenly grace,
They envy her in their malitious mind,
And fly away for feare of fowle diſgrace:
But all the Satyres ſcorne their woody kind.
And henceforth nothing faire, but her, on earth they find.

XIX.

Glad of ſuch lucke, the luckeleſſe lucky Mayd

XVII. 9. ——————— annoy.] *Noyance*, hurt. CHURCH.

XIX. 1. ——————— *the* luckeleſſe lucky *Mayd*] This line is much disfigured by the play upon the word *luck*. Ap-

Did her content to pleaſe their feeble eyes;
And long time with that ſalvage people ſtayd,
To gather breath in many miſeryes.
During which time her gentle wit ſhe plyes,
To teach them truth, which worſhipt her in vaine,
And made her th' Image of Idolatryes:
But, when their bootleſſe zeale ſhe did reſtrayne
From her own worſhip, they her aſſe would worſhip fayn.

XX.

It fortuned, a noble warlike Knight
By iuſt occaſion to that forreſt came
To ſeeke his kindred, and the lignage right,
From whence he tooke his wel-deſerved name:
He had in armes abroad wonne muchell fame,
And fild far landes with glorie of his might;
Plaine, faithfull, true, and enimy of ſhame,

parent contradictions of this kind, however, are frequent in the impaſſioned letters, and ſpeeches, of Knights and Ladies in romance. Shakſpeare intended to ridicule them in the ſignature of the pretended Olivia to the letter which is directed to Malvolio: "Farewell: She, that would alter ſervices with thee, The *fortunate-unhappy*." TODD.

XIX. 9. ——————— *they her aſſe would worſhip*] Alluding to the objection made againſt the ancient Chriſtians, that they worſhipped an aſs. See the Eſſay on the Allegorical Character of this poem. TODD.

XX. 3. *To* ſeeke *his kindred,*] So all the editions. I ſhould ſuppoſe Spenſer gave, "To *ſee,*" as in the thirtieth ſtanza, where it appears that this was not his *firſt* viſit. CHURCH.

And ever lov'd to fight for Ladies right:
But in vaine glorious frayes he litle did delight.

XXI.

A Satyres ſonne yborne in forreſt wyld,
By ſtraunge adventure as it did betyde,
And there begotten of a Lady myld,
Fayre Thyamis the daughter of Labryde;
That was in ſacred bandes of wedlocke tyde
To Therion, a looſe unruly ſwayne,
Who had more ioy to raunge the forreſt wyde,
And chaſe the ſalvage beaſt with buſie payne,
Then ſerve his Ladies love, and waſte in pleaſures vayne.

XXII.

The forlorne mayd did with loves longing burne,
And could not lacke her lovers company;
But to the wood ſhe goes, to ſerve her turne,
And ſeeke her ſpouſe, that from her ſtill does fly
And followes other game and venery:

XXI. 8. *And chaſe the ſalvage beaſt with* buſie payne,] That is, *diligently;* with *diligent labour.* 'Tis an expreſſion which Chaucer uſes, *Squ. Tale,* 529.

" Undir pleſaunce and undir *biſy paine.*"

And G. Douglas, p. 5. ver. 3.

" And zit forſoith I ſet my *beſy pane*
" (As that I couth) to mak it brade and plane."

Our poet uſes it frequently. See F. Q. i. vii. 24, ii. vii. 35, iii. v. 31. UPTON.

XXII. 5. ——————— *other game and* venery:] *Venery* is *hunting,* from the French *venerie,* a word often uſed in romance. Chaucer employs a ſimilar reduplication of expreſſion, *Kn. Tale.* 2310. ed. Tyrwhitt.

A Satyre chaunſt her wandring for to finde;
And, kindling coles of luſt in brutiſh eye,
The loyall linkes of wedlocke did unbinde,
And made her perſon thrall unto his beaſtly kind.

XXIII.

So long in ſecret cabin there he held
Her captive to his ſenſuall deſyre;
Till that with timely fruit her belly ſweld,
And bore a boy unto that ſalvage ſyre:
Then home he ſuffred her for to retyre;
For ranſome leaving him the late-borne childe:
Whom, till to ryper years he gan aſpyre,
He nouſled up in life and maners wilde,
Emongſt wild beaſtes and woods, from lawes of men exilde.

" I am (thou woſt) yet of thy compagnie,
" A mayde, and love *hunting* and VENERIE."

Mr. Warton, however, thinks that Spenſer might, in the preſent inſtance, intend a pun. TODD.

XXIII. 8. *He* nouſled] This is the reading of the firſt edition, which Mr. Church follows. Moſt editions read *nourſle*, which, Mr. Upton ſays, it ought to be. *Nourſle* indeed occurs in F. Q. vi. iv. 35. But *nouſel* or *nuzzel* for *nurſe up*, appears to have been not uncommon in Spenſer's time. Thus, in E. K.'s *Gloſſe on the Shep. Cal. June:* " But to roote that rancke opinion of Elfes out of mens heartes, the truth is, that there bee no ſuch thinges, nor yet the ſhadowes of the thinges, but onely by a ſort of balde Friers and knauiſh ſhauelings ſo feigned, which, as in all other things, ſo in that, ſought to *nouſell* the common people in ignoraunce, &c." And thus, in Stafford's *Niobe*, ſpeaking of Wiſdom, P. 2d. p. 199. 2d. edit. 1611. " Shee *nuzzleth* her ſelfe in his boſom, cheriſheth his ſoule, lifts vp his lowe-groueling thoghts as high as Heaven." TODD.

XXIV.

For all he taught the tender ymp, was but
To baniſh cowardize and baſtard feare:
His trembling hand he would him force to put
Upon the lyon and the rugged beare;
And from the ſhe-beares teats her whelps to teare;
And eke wyld roring buls he would him make
To tame, and ryde their backes not made to beare;

XXIV. 1. *For all he taught* &c.] The education of young Sir Satyrane is like the education which Boyardo and Arioſto tell us was given to the young Ruggiero by his uncle Atlante. See Boyardo *Orl. Innam.* C. 5. L. 3. And Arioſt. *Orl. Fur.* C. 7. ſt. 57. So Chiron likewiſe educated the young Achilles. But why does he make him tame wild bulls, *and ryde their backes not made to beare*—This was a ſtrange kind of education, to inure the youth to warlike exerciſes, and to make them expert in their games called ταυροκαθαψία, a martial kind of game, uſual at Theſſaly, and by Cæſar brought to Rome. In the tenth book of Heliodorus you will find that Theagenes both tamed and rode on the back of a wild bull; which breaking looſe from the ſacrifice he firſt purſues on horſeback; then, quitting his horſe, he leaps on the bull's neck, and, after ſufficiently taming and tiring him, he turns him on his back with his legs ſprawling in the air. UPTON.

XXIV. 2. ——— *and* baſtard *feare*:] Feare is not the legitimate paſſion of a true Knight: beſide, 'twas foreign to his original. *Baſtard* is uſed for *baſe*, in F. Q. ii. iii. 42.

" Thought in his *baſtard* armes her to embrace."

'Tis obvious to ſuppoſe Spenſer wrote *daſtard*. UPTON.

Baſtard is the true reading. So, in E. K.'s Epiſtle prefixed to the *Shep. Calender*, as Mr. Church has obſerved, " They have ſo baſe and *baſtard* judgement," that is *mean* or *contemptible*. Again, in Skelton's moral Comedy of *Magnificence*, f. vi. a, " In *baſtarde* ryme of doggrell gyſe." TODD.

And the robuckes in flight to overtake:
That everie beaſt for feare of him did fly and quake.

XXV.

Thereby ſo feareleſſe and ſo fell he grew,
That his owne ſyre and maiſter of his guiſe
Did often tremble at his horrid vew;
And oft, for dread of hurt, would him adviſe
The angry beaſtes not raſhly to deſpiſe,
Nor too much to provoke; for he would learne
The lyon ſtoup to him in lowly wiſe,
(A leſſon hard,) and make the libbard ſterne
Leave roaring, when in rage he for revenge did earne.

XXVI.

And, for to make his powre approved more,
Wyld beaſtes in yron yokes he would compell;
The ſpotted panther, and the tuſked bore,
The pardale ſwift, and the tigré cruéll,
The antelope and wolfe, both fiers and fell;
And them conſtraine in equall teme to draw.

XXV. 2. ——— *maiſter of his guiſe*] That is, who formed him to ſuch manners. CHURCH.

XXV. 8. ——— *the* libbard] *Leopard*, which Chaucer ſpells *libart*, p. 17. edit. Urr. But Milton retains our poet's ſpelling, *Par. Loſt*, B. vii. 467. CHURCH.

XXVI. 4. *The pardale* &c.] The panther and pardale are generally thought to be the ſame: but Xenophon (no bad authority) diſtinguiſhes them. Λέοντες δὲ, ΠΑΡΔΑΛΕΣ, λύγκες, ΠΑΝΘΗΡΕΣ, κ. τ. λ. ΚΥΝ, κυφ. ιά. UPTON.

XXVI. 5. ——— *fiers and fell;*] Corrected from the Errata of the firſt edition. CHURCH.

Such ioy he had their ſtubborne harts to quell,
And ſturdie courage tame with dreadfull aw;
That his beheaſt they feared, as a tyrans law.

XXVII.

His loving mother came upon a day
Unto the woodes, to ſee her little ſonne;
And chaunſt unwares to meet him in the way,
After his ſportes and cruell paſtime donne;
When after him a lyoneſſe did runne,
That roaring all with rage did lowd requere
Her children deare, whom he away had wonne:
The lyon whelpes ſhe ſaw how he did beare,
And lull in rugged armes withouten childiſh feare.

XXVIII.

The fearefull dame all quaked at the ſight,
And turning backe gan faſt to fly away;
Untill, with love revokt from vaine affright,
She hardly yet perſwaded was to ſtay,
And then to him theſe womaniſh words gan ſay;
"Ah Satyrane, my dearling and my ioy,
For love of me leave off this dreadfull play;

XXVII. 8. *The* lyon *whelpes*] This is the true reading. *S* at the end of a word, when uſed for *his*, is often omitted in the North of England. Again, F. Q. ii. v. 4.

——— "but glaimcing fell
"On his *horſe* neck." CHURCH.

To dally thus with death is no fit toy:
Go, find ſome other play-fellowes, mine own
ſweet boy."

XXIX.

In theſe and like delightes of bloody game
He trayned was, till ryper years he raught;
And there abode, whylſt any beaſt of name
Walkt in that forreſt, whom he had not
taught
To feare his force: and then his courage
haught
Deſyrd of forreine foemen to be knowne,
And far abroad for ſtraunge adventures
ſought;
In which his might was never overthrowne;
But through al Faery lond his famous worth
was blown.

XXX.

Yet evermore it was his maner faire,
After long labours and adventures ſpent,
Unto thoſe native woods for to repaire,

XXIX. 5. ——— *his courage* haught] *High.* Fr. *haut.* The entire expreſſion occurs in Hawes's *Hiſt. of Graunde Amoure*, 1554. Sign. Q. i. b.

" Accompanied then with ſir fidelitie,
" With *haute courage*, betrapped fayre and gay, &c."

Hautie was once uſed to denote alſo *height of ſpace.* See the Sonnet at the end of K. James's *Lepanto*, Edinburg. 1591.

" The wholeſome hearbes, the *hautie* pleaſant trees."

Haut was the predeceſſor of the preſent word *haughty*, that is, *proud, ambitious*; and occurs both in Shakſpeare and Milton. See my note on Milton's *Pſal.* lxxx. ver. 35. TODD.

To ſee his ſyre and ofspring auncient.
And now he thether came for like intent;
Where he unwares the faireſt Una found,
Straunge Lady, in ſo ſtraunge habiliment,
Teaching the Satyres, which her ſat around,
Trew ſacred lore, which from her ſweet lips did redound.

XXXI.

He wondred at her wiſedome hevenly rare,
Whoſe like in womens witt he never knew;
And, when her curteous deeds he did compare,
Gan her admire, and her ſad ſorrowes rew,
Blaming of Fortune, which ſuch troubles threw,
And ioyd to make proofe of her cruelty
On gentle Dame, ſo hurtleſſe and ſo trew:
Thenceforth he kept her goodly company,
And learnd her diſcipline of faith and verity.

XXXII.

But ſhe, all vowd unto the Redcroſſe Knight,
His wandring perill cloſely did lament,
Ne in this new acquaintaunce could delight;

XXX. 4. *To ſee his ſyre and ofspring* auncient.] The conſtruction is, To ſee his *ancient* ſire and his ſire's offspring. UPTON.

XXX. 8. *Teaching* &c.] Una teaching the Satyres reſembles Bacchus (in whom they ſay was imaged Moſes,) among the deſerts, Hor. L. 2. Od. 19.

" Bacchum in remotis carmina rupibus
" Vidi docentem (credite poſteri)
" Nymphaſque diſcentes, et aures
" Capripedum Satyrorum acutas." UPTON.

But her deare heart with anguiſh did torment,
And all her witt in ſecret counſels ſpent,
How to eſcape. At laſt in privy wiſe
To Satyrane ſhe ſhewed her intent;
Who, glad to gain ſuch favour, gan deviſe,
How with that penſive Maid he beſt might thence ariſe.

XXXIII.

So on a day, when Satyres all were gone
To do their ſervice to Sylvanus old,
The gentle Virgin, left behinde alone,
He led away with corage ſtout and bold.
Too late it was to Satyres to be told,
Or ever hope recover her againe:
In vaine he ſeekes that, having, cannot hold.
So faſt he carried her with carefull paine,
That they the woods are paſt, and come now to the plaine.

XXXIV.

The better part now of the lingring day
They traveild had, whenas they far eſpide
A weary wight forwandring by the way;
And towards him they gan in haſt to ride,
To weete of newes that did abroad betyde,
Or tidings of her Knight of the Redcroſſe;
But he, them ſpying, gan to turne aſide
For feare, as ſeemd, or for ſome feigned loſſe:
More greedy they of newes faſt towards him do croſſe

XXXV.

A ſilly man, in ſimple weeds forworne,
And ſoild with duſt of the long dried way;
His ſandales were with toilſome travell torne,
And face all tand with ſcorching ſunny ray,
As he had traveild many a ſommers day
Through boyling ſands of Arabie and Ynde;
And in his hand a Iacobs ſtaffe, to ſtay

XXXV. 1. *A* ſilly *man, in ſimple weeds*] Perhaps he wrote as Chaucer, "A *ſeely* man." We have ſeen above how the common enemy, diſguiſed as a hermit, deluded the Chriſtians, F. Q. i. i. 29. He now appears as a pilgrim. A Proteſtant reader will be apt to think our poet had his eye on the Romiſh churches, where hypocrites frequently act in ſuch diſguiſes. UPTON.

Poetry, as I have formerly obſerved in a Note on the Origin of Paradiſe Regained, has often painted the grand diſſembler in colours of this kind. I may now add, that, in Bale's comedy of *The Three Laws*, 12mo. printed in 1538, where the Vices are apparelled, "Falſe Doctrine" is to be decked "lyke a popyſh doctour, and *Hypocreſy* [correſponding with Spenſer's Archimago,] *lyke a gray fryre*," Sign. G. i. A dramatiſt of later times thus alſo makes Fauſtus addreſs the Devil, in the *Trag. Hiſt. of Dr. Fauſtus*, 1616.

"Goe, and returne an *old Franciſcan frier*;
"That holy ſhape becomes a Deuill beſt!"

I muſt not cloſe this note, without obſerving that *ſeely*, propoſed by Mr. Church and Mr. Upton, is unneceſſary. *Silly*, is a Northern or Scottiſh term for *ſimple, without guile*. It occurs in the old ballad of *The Gaberlunzie Man*, ver. 4. "Will zee ludge a *ſilly* poor old man." On which word ſee the note by the very learned editor of that poem, John Callender, Eſq., in *Two Ancient Scottiſh Poems*, &c. 8vo. 1782, p. 25. TODD.

XXXV. 7. *In his hand* &c.] In his hand he has a *Jacob's ſtaff*, a pilgrim's ſtaff; ſo called becauſe they uſed ſuch in their pilgrimages to St. Jacob's or St. James's ſhrine, *P. Plowman*, i. 2.

"Pilgrimes and palmers plight them together
"For to ſeke S. James and Saints at Rome."

His weary limbs upon; and eke behind
His ſcrip did hang, in which his needments he did bind.

XXXVI.

The Knight, approching nigh, of him inquerd
Tidings of warre, and of adventures new;
But warres, nor new adventures, none he herd.
Then Una gan to aſke, if ought he knew
Or heard abroad of that her Champion trew,
That in his armour bare a croſlet red.
"Ay me! deare Dame," quoth he, "well may I rew
To tell the ſad ſight which mine eies have red;
Theſe eies did ſee that Knight both living and eke ded."

XXXVII.

That cruell word her tender hart ſo thrild,
That ſuddein cold did ronne through every vaine,
And ſtony horrour all her ſences fild
With dying fitt, that downe ſhe fell for paine.
The Knight her lightly reared up againe,
And comforted with curteous kind reliefe:
Then, wonne from death, ſhe bad him tellen plaine

Pilgrims were thoſe who were going their pilgrimages; Palmers, thoſe who returned from their pilgrimages, and carried a ſtaff or bough of a palm-tree, in token of their having performed their vows. But this diſtinction is not always obſerved.

UPTON.

The further proceſſe of her hidden griefe:
The leſſer pangs can beare, who hath endur'd the chief.

XXXVIII.

Then gan the Pilgrim thus; "I chaunſt this day,
This fatall day, that ſhall I ever rew,
To ſee two Knights, in travell on my way,
(A ſory ſight,) arraung'd in batteill new,
Both breathing vengeaunce, both of wrathfull hew:
My feareful fleſh did tremble at their ſtrife,
To ſee their blades ſo greedily imbrew,
That, dronke with blood, yet thriſted after life:
What more? the Redcroſſe Knight was ſlain with Paynim knife."

XXXIX.

"Ah! deareſt Lord," quoth ſhe, "how might that bee,

XXXVIII. 2. ——— *that* ſhall I *ever rew*,] This is the reading of both Spenſer's own editions, which Mr. Upton and the edition of 1751 preſerve. The folio of 1611 reads "that *I ſhall* ever rew," which is adopted in the folio of 1679, in Hughes's editions, in Tonſon's edition of 1758, and in Church's. TODD.

XXXVIII. 6. *My feareful fleſh did tremble*] So *Pſal.* cxix. 20. "My fleſh trembleth for fear of thee." CHURCH.

XXXVIII. 8. —— *dronke with blood*,] A ſcriptural phraſe, *Deut.* xxxii. 42. "I will make mine arrows *drunk with blood.*" And *Jerem.* xlvi. 10, "The ſword ſhall be made *drunk with their blood.*" Thus, metaphorically, Homer calls the ſkin of a bull *drunk with fat*, μεθύσσαι ἀλοιφῆ. *Il.* ε'. 390. UPTON.

XXXIX. 1. *Ah!* deareſt Lord, *quoth ſhe*,] One would imagine that Una never would have addreſt this poor pilgrim

And he the ſtouteſt Knight, that ever wonne?"
" Ah! deareſt Dame," quoth he, " how might I ſee
The thing, that might not be, and yet was donne?"
" Where is," ſaid Satyrane, " that Paynims ſonne,
That him of life, and us of ioy, hath refte?"
" Not far away," quoth he, " he hence doth wonne,
Foreby a fountaine, where I late him left

with, *deareſt Lord.* I have not altered the pointing; but ſuppoſing one ſhould alter it, and think that Una, lifting her eyes to heaven, ſhould in a kind of exclamation ſay, *Ah! deareſt Lord!* Good God, how might that be? The wicked Archimago, with malicious wit, takes it to himſelf, and ſarcaſtically replies, *Ah! deareſt Dame*—Is not all this decorum, and agreeable to the characters of both? UPTON.

XXXIX. 1. ——— *how* might *that bee,*] That is, how *ſhould* that be; and, in the fourth line, " that *might not,*" that *ſhould not*, have been. Spenſer uſes *might* for *ſhould*, as he elſewhere uſes *may* for *can*. CHURCH.

XXXIX. 2. ——— *that ever* wonne?] Here *wonne* means *that ever conquered in battle.* The word, rhyming to it, means *doth dwell.* Germ. *wonnen*, habitare. Chaucer uſes it, and Milton has alſo admitted it into his *Paradiſe Loſt*, B. vii. 457. UPTON.

Of the firſt *won*, which is uſed as a neuter verb, Milton alſo affords examples in *Par. Loſt*, B. vi. 122.

——" He, who in debate of truth hath *won*,
" Should *win* in arms —"

See alſo *Par. Reg.* B. i. 426. TODD.

XXXIX. 8. Foreby] In the ſenſe of *by*, ſignifying *near to.* Again, F. Q. i. vii. 2. " *Foreby* a fountain ſide." But in the more common ſenſe of *by*, F. Q. v. xi. 17. " He tooke her up *forby* the lilly hand." To which word the poet himſelf affords the interpretation, F. Q. iv. x. 53. " And BY *the lilly hand* her labourd up to rear." TODD.

Waſhing his bloody wounds, that through the ſteele were cleft."

XL.

Therewith the Knight then marched forth in haſt,
Whiles Una, with huge heavineſſe oppreſt,
Could not for ſorrow follow him ſo faſt;
And ſoone he came, as he the place had gheſt,
Whereas that Pagan proud himſelfe did reſt
In ſecret ſhadow by a fountaine ſide;
Even he it was, that earſt would have ſuppreſt
Faire Una; whom when Satyrane eſpide,
With foule reprochfull words he boldly him deſide;

XLI.

And ſaid; "Ariſe, thou curſed miſcreaunt,
That haſt with knightleſſe guile, and trecherous train,
Faire knighthood fowly ſhamed, and doeſt vaunt
That good Knight of the Redcroſſe to have ſlain:
Ariſe, and with like treaſon now maintain

XLI. 3. *Faire knighthood fowly* ſhamed, *and* doeſt *vaunt*] If we ſuppoſe a word to be left out here either in haſty writing, or by the printer; with much greater ſpirit, and with better metre, we may thus read,

"That haſt with knightleſſe guile, and trecherous train,
"Faire knighthood fowly *ſhamd*. And doſt *thou* vaunt
"That good Knight of the Redcroſſe to have ſlain?"

UPTON.

Thy guilty wrong, or els thee guilty yield."
The Sarazin, this hearing, roſe amain,
And, catching up in haſt his three-ſquare ſhield
And ſhining helmet, ſoone him buckled to the field;

XLII.

And, drawing nigh him, ſaid; "Ah! miſborn Elfe,
In evill houre thy foes thee hither ſent
Anothers wrongs to wreak upon thy ſelfe:
Yet ill thou blameſt me, for having blent
My name with guile and traiterous intent:
That Redcroſſe Knight, perdie, I never ſlew;
But had he beene, where earſt his armes were lent,
Th' Enchaunter vaine his errour ſhould not rew:
But thou his errour ſhalt, I hope, now proven trew."

XLI. 8. ——— *his* three-ſquare *ſhield*] The *triangular* ſhield is ſaid to be of very high antiquity, and to have been introduced into this country. See Holmes's *Academy of Armory*, 1680. p. 6.; more eſpecially the paragraphs numbered V. and VI. and the correſponding engravings. This ſhield was moſt commonly uſed by horſemen. TODD.

XLII. 7. *But had he beene, where earſt his armes were lent,*] But had he been in the place of Archimago, (ſee C. iii. ſt. 37, 38,) He, and not the Enchaunter, ſhould have rued for it. UPTON.

XLII. 8. ——— *his errour*] His own errour. In the next line, *his* alſo means the Enchanter's. CHURCH.

XLIII.

Therewith they gan, both furious and fell,
To thunder blowes, and fierſly to aſſaile
Each other, bent his enimy to quell;
That with their force they perſt both plate and maile,
And made wide furrowes in their fleſhes fraile,
That it would pitty any living eie:
Large floods of blood adowne their ſides did raile;
But floods of blood could not them ſatisfie:
Both hongred after death; both choſe to win, or die.

XLIV.

So long they fight, and full revenge purſue,
That, fainting, each themſelves to breathen lett;

XLIII. 6. *That it would pitty* &c.] The conſtruction is, That any living eye would pity it. CHURCH.

XLIII. 7. ——————— *did* raile;] *Flow.* So again, F. Q. ii. viii. 37, iii. xi. 46, iv. ii. 18. And "*rayling* tears," *guſhing forth*, F. Q. iii. iv. 57. Chaucer uſes this word, *Lament. Mary M.* ver. 181. edit. Urr.

"The purple blode eke fro the hartis vain
"Doune *railid* right faſt —"

And G. Douglas, *Virg.* p. 390. ver. 43.

"Quhil al the blude heboundantly furth *ralis*."

UPTON.

XLIV. 1. ——————— *and* full *revenge*] So Mr. Upton reads, with the firſt edition. Mr. Church follows the ſecond and every other ſubſequent edition, "*fell* revenge." But the original reading is perhaps to be preferred. The combatants fight long, and battell oft renue, determining to have *full*, complete, revenge. TODD.

And, ofte refreſhed, battell oft renue.
As when two bores, with rancling malice mett,
Their gory ſides freſh bleeding fiercely frett;
Til breathleſſe both themſelves aſide retire,
Where, foming wrath, their cruell tuſkes they whett,
And trample th' earth, the whiles they may reſpire;
Then backe to fight againe, new breathed and entire.

XLV.

So fierſly, when theſe Knights had breathed once,
They gan to fight retourne; increaſing more
Their puiſſant force, and cruell rage attonce,
With heaped ſtrokes more hugely then before;
That with their drery wounds, and bloody gore,
They both deformed, ſcarſely could bee known.
By this, ſad Una fraught with anguiſh ſore,

XLIV. 4. *As when two bores,*] This ſame compariſon the poet has introduced in F. Q. iv. iv. 29. But he ſeems to have borrowed it from Chaucer, where he deſcribes the combat between Palamon and Arcite, *Kn. Tale*, 1160.

" As wild bores gan they to fight and ſmite,
" That frothen white as fome for ire wode;
" Up to the ancle fought they in ther blode."

See alſo Euripides, *Phæniſſ.* v. 1402, and Statius, *Theb.* xi. 530.

UPTON.

Led with their noiſe which through the aire was thrown,
Arriv'd, wher they in erth their frutles blood had ſown.

XLVI.

Whom all ſo ſoone as that proud Sarazin
Eſpide, he gan revive the memory
Of his leud luſts, and late attempted ſin;
And lefte the doubtfull battel haſtily,
To catch her, newly offred to his eie:
But Satyrane, with ſtrokes him turning, ſtaid,
And ſternely bad him other buſineſs plie
Then hunt the ſteps of pure unſpotted Maid:
Wherewith he al enrag'd theſe bitter ſpeaches ſaid;

XLVII.

"O fooliſh Faeries ſonne, what fury mad
Hath thee incenſt to haſt thy dolefull fate?
Were it not better I that Lady had
Then that thou hadſt repented it too late?
Moſt ſenceleſſe man he, that himſelfe doth hate
To love another: Lo then, for thine ayd,
Here take thy lovers token on thy pate."

XLVII. 7. *Here take thy* lovers token *on thy pate.*] It was uſual for knights of romance to wear, on their helmets or ſleeves, preſents or tokens of their miſtreſſes' favours. The Sarazin ſays ſarcaſtically he would give Sir Satyrane his lovers token to wear till his dying day. UPTON.

Compare Abdiel's reply to Satan, *Par. Loſt*, B. vi. 186. "This greeting on thy impious creſt receive." TODD.

So they to fight; the whiles the royall Mayd
Fledd farre away, of that proud Paynim ſore
afrayd.

XLVIII.

But that falſe Pilgrim, which that leaſing told,
Being in deed old Archimage, did ſtay
In ſecret ſhadow all this to behold;
And much reioyced in their bloody fray:
But, when he ſaw the Damſell paſſe away,
He left his ſtond, and her purſewd apace,
In hope to bring her to her laſt decay.

XLVII. 8. *So they* to *fight*;] Mr. Church, here deviating from his uſual accuracy, reads "So they *two* fight;" and makes no mention of any variation in other editions. But the firſt edition reads, "So they *to* fight;" which, as Mr. Upton obſerves, is brought down to the loweſt proſe in the ſubſequent editions, "So they *two* fight." I muſt exempt Tonſon's edition of 1758, however, from miſtake; as it rightly follows the firſt edition, with Mr. Upton. The remark of Mr. Upton alſo is juſt that *to*, in compoſition with verbs, is augmentative. He cites indeed the ſame expreſſion as in Spenſer from Lydgate's *Wars of Troy*, B. i. C. ii.

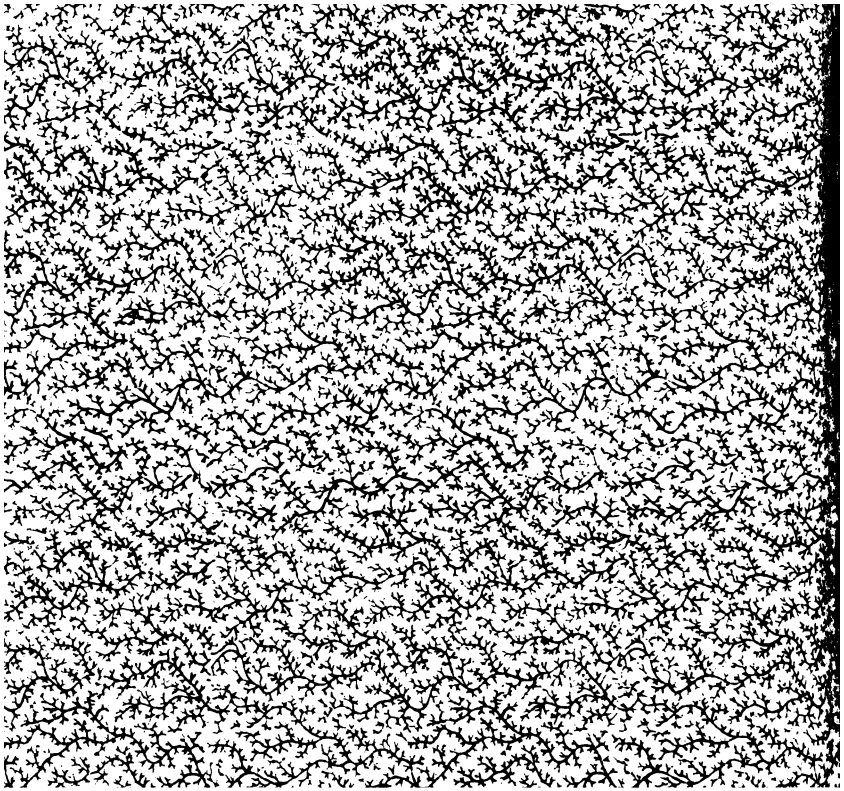
"Fyrſte he muſt of very force and myght
"Unto oultrance with theſe bulles *to-fight*."

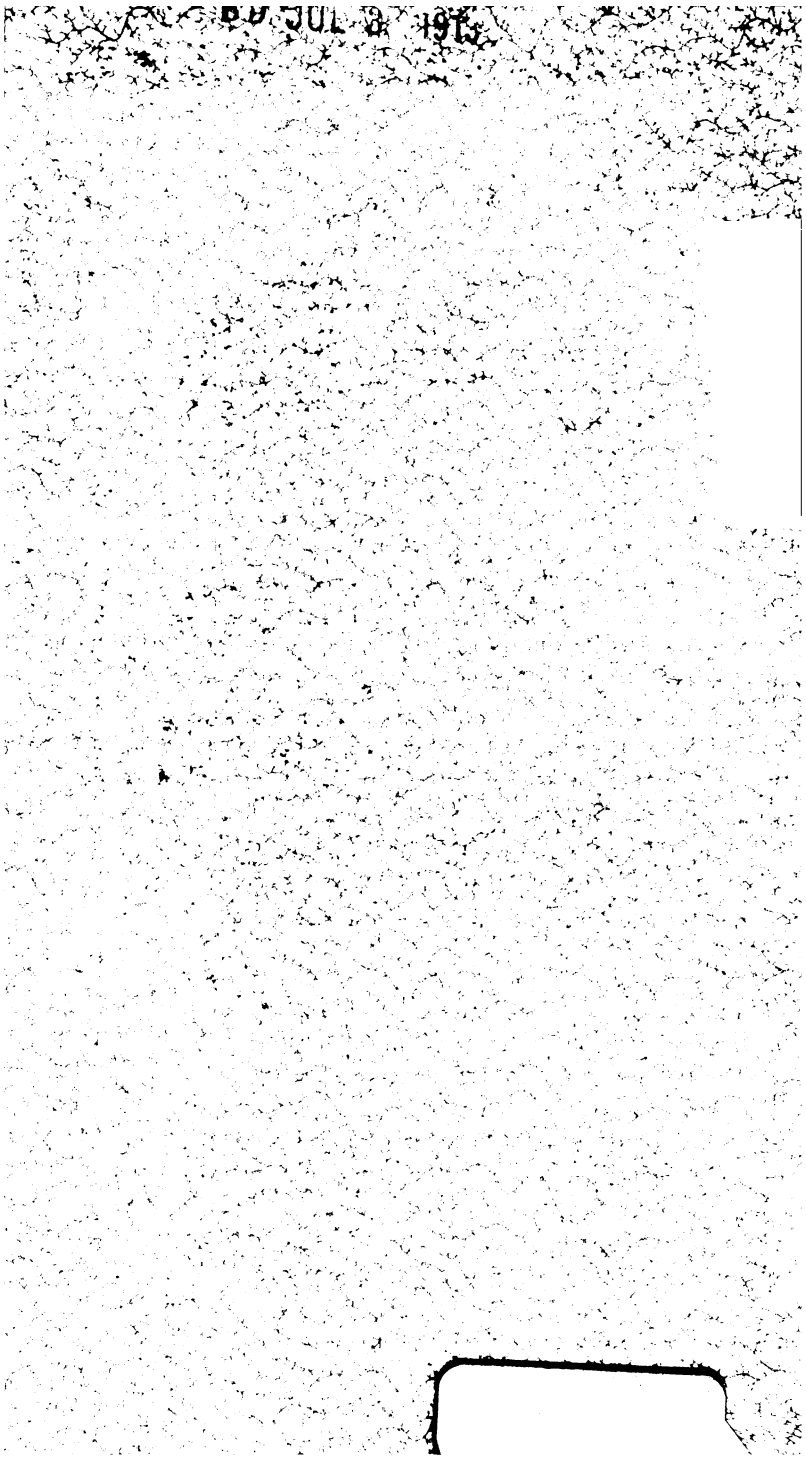
Mr. Tyrwhitt, in his Gloſſary to Chaucer, has illuſtrated the force of words, thus augmented, in a variety of inſtances. Thus, "The helmes they *to-hewen* and *to-ſhrede*," i. e. hewe and cut to pieces. "*To-daſhed*," i. e. much bruiſed. "*To-ſwinke*," labour greatly, &c. TODD.

XLVIII. 1. ——— *that* leaſing] *Lying*. Uſed, as Mr. Upton obſerves, in the tranſlation of *Pſal.* iv. 2. "How long will ye blaſpheme mine honour, and have ſuch pleaſure in vanity, and ſeek after *leaſing*?" And thus, in *Pierce the Ploughmans Crede*, edit. 1553. ſign. B. iii. b.

——— "he caſteth the lawes
"Nought lowly but lordly, and *leſynges* lyeth."

TODD.

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